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WE'VE ASKED THE SHOW'S CREATOR  
TO TELL US  
WHAT HE KNOWS  
AND WHAT HE DOESN'T

**PULL-OUT U.V. MAP**  
ANALYZE THE HATCH'S SECRET



**LOST MAKE-UP FX**  
INSIDE: MEET STEVE LaPORTE

# LOST

THE **C** **U** **R** **I** **O** **S** **E** **L** **I** **N** **E**

TM



**EXCLUSIVE INTERVIEW**

# LOVE ISLAND

**EVANGELINE LILLY AND JOSH HOLLOWAY  
LOSE THEMSELVES BY THE FIRELIGHT...**

ISSUE #10 MAY/JUNE 2007



**CREATING LOST FIGURES**  
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LOST GALLERY PHOTOS: Bob D'Amico  
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#### VERY SPECIAL THANKS TO:

J.J. Abrams, Damon Lindelof, Bryan Burk, Carlton Cuse, Samantha Thomas, Edward Kitsis, Adam Horowitz, Melissa Harling, Bruce Gersh, Gregg Nations, Kristopher White, everyone at ABC and ABC.com for their time and support, Henry Ian Cusick, Josh Holloway, Evangeline Lilly, Steve LaPorte, Michael Giacchino, Ra'uf Glasgow, Zack Grobler, all of the cast's agents, managers and publicists, all of the crew's assistants, Todd McFarlane and everyone at McFarlane Toys, Annabel Port, Colin Burgess, Dave Harper and all of the Koink and The *Lost* Initiative family, Iain Lee, Tom Page, the Music4 studios

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# LOST



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Lost: The Official Magazine Volume #01, In-flight Magazine #10 May/June 2007. Lost: The Official Magazine is published every two months by Titan Magazines, a division of Titan Publishing Group Ltd, 144 Southwark Street, London, SE1 0UP. TM & © Touchstone Television. All Rights Reserved. Titan Authorized User. ISSN# 1747-8162 TM# 8696.

## COLLECTOR'S SPECIAL



Many of you have requested that we make this happen, so we have – the Juliet Limited Edition of issue #10! Make sure your local specialist comic store orders you this rare collector's version before she escapes...

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# New Transmissions

News from the *Lost* world and beyond...



DIRECT FROM THE WRITERS' ROOM...



# UNEARTHED TREASURES

We're into the final batch of season three episodes, so to whet your appetite we've got teasers about all the key players on the island. Straight from the Writers' Room, as a perfect lead into the last seven episodes, the Co-Executive Producing tag team **EDWARD KITSIS** & **ADAM HOROWITZ** have a lot to tell us...

Words: Paul Terry



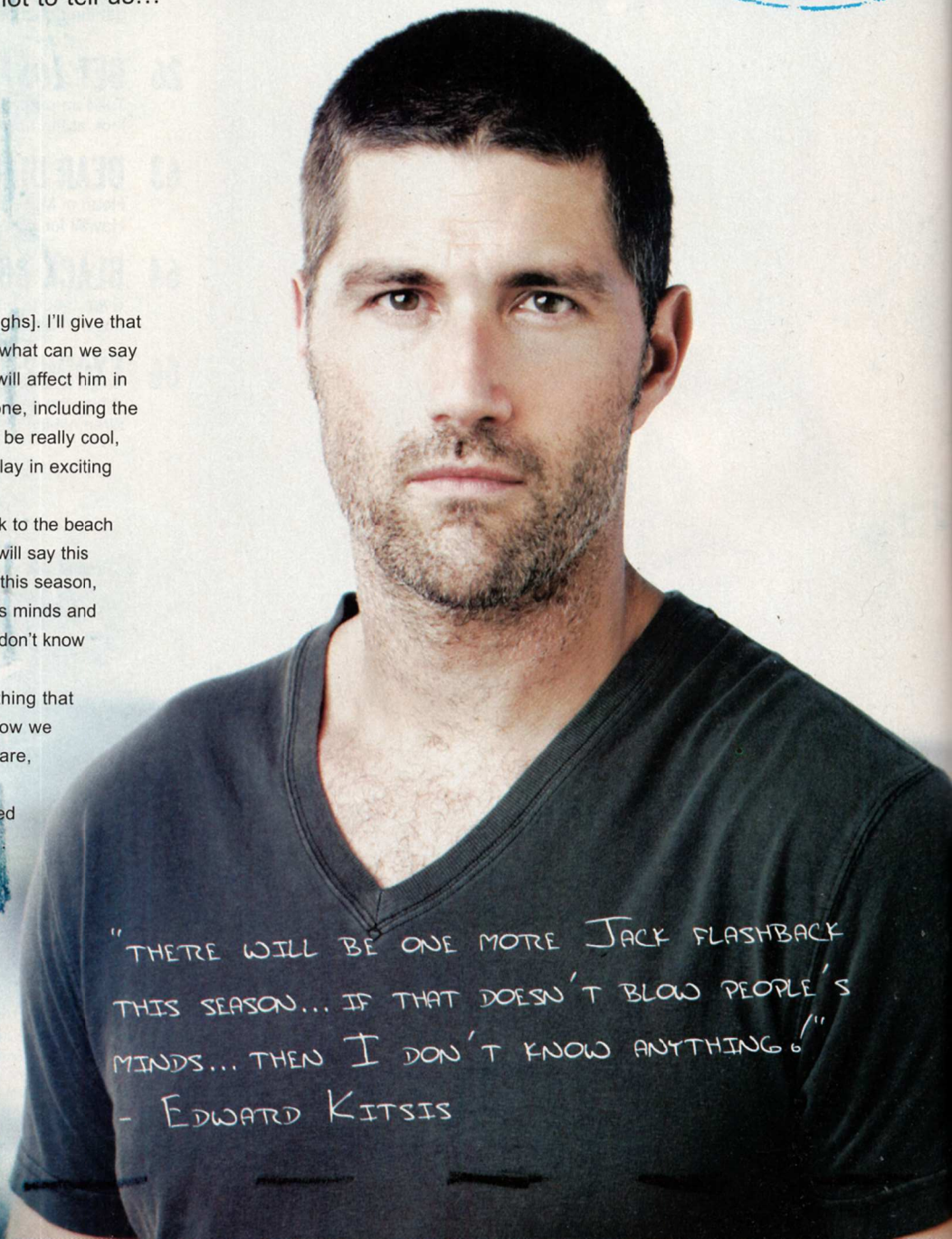
## JACK

**Adam Horowitz:** We learn he was a stand-up [laughs]. I'll give that to Eddie actually, that was his joke. OK, let's see, what can we say about Jack? Well, his experience with the Others will affect him in a way that will impact his relationships with everyone, including the Others and our regulars in ways that will hopefully be really cool, and spin the relationships and the character interplay in exciting ways, and that hopefully, will be unexpected.

**Edward Kitsis:** Yeah, Jack is definitely coming back to the beach and will be forced to be a leader once again. And I will say this – there will most likely be one more Jack flashback this season, and I will guarantee that if that doesn't blow people's minds and have them talking for the rest of the summer, then I don't know anything [laughs]!

**AH:** Yeah, what we're planning with Jack is something that has us all incredibly excited in ways that, and I know we always say that we're excited about stuff, and we are, in different degrees...

**EK:** ...We haven't been this excited since we decided at the end of season one that Walt would be taken... This is top secret. It's so top secret that there's a codename – The Snake in the Mailbox!



"THERE WILL BE ONE MORE JACK FLASHBACK THIS SEASON... IF THAT DOESN'T BLOW PEOPLE'S MINDS... THEN I DON'T KNOW ANYTHING!"  
- EDWARD KITSIS

# KATE

**EK:** Kate is obviously having issues with Juliet being on camp. One because she's an Other and imprisoned her for most of the season, and the other is because Jack seems to be bonding with her. I think the love triangle between her and Sawyer and Jack has now become a love quadrangle...

**AH:** I prefer love rhombus [laughs]. Things have gotten complicated for Kate in terms of life on the island, her relationships with Jack, Sawyer and Juliet and because of that, let's see, what can we say?

**EK:** Lets say we'll be exploring the quadrangle!

**AH:** ...or the rhombus.

**EK:** So, Kate's suspicions of Juliet will continue to play out. Whether they're based on her being an Other, or Jack's attentions, we'll have to find out.



# SAWYER

**EK:** Sawyer is going to be getting quite a surprise this season, something that he never thought would happen is about to happen...

**AH:** And without getting too specific, because as you know we rarely can, we're going back to some very core issues that Sawyer has dealt with since the very beginning of the show and the exploration of that should bring him some nice surprises.

**EK:** He will definitely, I can say this, he will have a very interesting trek with Locke. Mr. Clean and the Hick [laughs]!



# New Transmissions

News from the *Lost* world and beyond...



# LOCKE

**EK:** Well, John Locke has had a very interesting year, he's returned to his belief in the island, the man of faith has come back and what's going to be interesting is – as you know he left off with the Others...

**AH:** We also know there was an interesting reveal at the end of that episode...

**EK:** ...how he got in the wheel chair...

**AH:** ...and with Cooper, his Dad. So obviously it would be something that fans will want us to explore further – what's going on with Cooper, what's going on with Locke, what's going on with Locke and the Others...

**EK:** ...and what Locke has been doing since he's been away from camp will definitely be answered. Locke has basically spent some time with the Others and we definitely want to know why – what's he been up to?

**AH:** It's hopefully not what you expect. Locke is a character that always seems to have, to us, his own agendas and what's cool about him is...

**EK:** ...they're never what we think they are.

"WHAT LOCKE HAS BEEN DOING  
SINCE HE'S BEEN AWAY FROM CAMP  
WILL BE ANSWERED..."  
- EDWARD KITSIS



# CHARLIE

**EK:** It's not easy to be told you're going to die and repeatedly have your life saved everyday! So I think that you are going to see that play out more, and how that affects Charlie.

**AH:** It will. Charlie's gonna go through the ringer.

**EK:** He's gonna have a lot of tough choices, because it would be easiest and safest to just stay in his tent, but on this island, you know, that's difficult.

**AH:** He's going to have a range of reactions and dilemmas based on what Desmond had told him, how he chooses to act upon that, and believe or disbelieve what he has been told.





# SAYID

**EK:** He's been dealing with some issues; he's had a dark past!

**AH:** It ain't easy being Sayid!

**EK:** He's been duped by the Others at the beginning of the year, finally, thanks to him, we found where they live...

**AH:** But you know, Sayid is ultimately a man of action.

**EK:** Yeah, he's a soldier and I think you're gonna see the soldier in him come out in the end run...

**AH:** That man of action...

**EK:** ...will be called to action!

**AH:** Yeah!



# CLAIRE

**EK:** Well, Claire now knows about Charlie and I think that you are going to see that and the fear of losing him played out throughout the season.

**AH:** In a lot of ways, Claire is the heart and the soul of the beach camp. She is the character that really personifies the heart and emotion of being on that beach. That role will continue to happen and I think, particularly with her relationship with Charlie and what he's going through, there's some very emotional things going on for her.

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THE OFFICIAL MAGAZINE

# LOST™



# New Transmissions

News from the *Lost* world and beyond...



## HURLEY

**EK:** Let me just say this, Hurley will just continue to be awesome!

**AH:** We love Hurley!

**EK:** He will be classic Hurley for the rest of the season.

As always, as we gear up to the finale, there's usually a few missions that have to be accomplished at the very end...

**AH:** ...and Hurley will be playing a central part in the finale.

"THERE'S ANOTHER [DESMOND  
AND PENNY] REVELATION COMING  
UP PRETTY SOON..."

- ADAM HOROWITZ



## JIN & SUN

**EK:** We'll tell you this, Sun is going to learn interesting things about what happens to pregnant women on the island...

**AH:** ...and when she does learn these things, it's going to impact her relationship with Jin in a profound way. The threads that we started with both those characters that were explored earlier in *The Glass Ballerina* will continue to be explored.

**EK:** ...and we will find out that Sun has a secret fear that she is hiding from Jin, and that will not only be voiced, but answered.

**AH:** And there will be a Sun/Jin flashback coming up, before the finale.

**EK:** You will get a taste of them as newlyweds and kind of see where he was before he started to be Mr. Paik's head henchmen.



# JULIET

**EK:** All we will say is this: we will definitely get to understand that Juliet is very conflicted, and we will show you why....



# BEN

**EK:** As far as Ben, the question I always get is, "What's his story?" So I would say, I would be very upset if we didn't find out a little bit about Ben this year...



# DESMOND

**AH:** Desmond will continue to play a huge role in the end of the season. The things that were revealed about him and explored in *Flashes Before Your Eyes* are things that we're going to continue to explore. As well as what's going on with Penny and Desmond, you know what we started in the finale of season two? We'll continue to explore that. Plus, there's another big revelation on that front coming up pretty soon...

**EK:** There will be an incident on the island that will pretty much shake what everyone thought about this show... ☠



# Voices from the fuselage

THE FANS... THE THEORIES... THE VIEWS... THE DEBATES...



Got something you want to say about *Lost*? Then we want to hear it.

Email: [voices@titanemail.com](mailto:voices@titanemail.com)  
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Please note: No attachments of any kind please. We cannot send personal replies, nor send on your letters to any of the cast or crew at *Lost*.

## CHILDREN OF MEN

I have just one question: what is going to happen to the two kids that got dragged into the jungle with the Others on the first night the Tailies landed?

Hailey, via email

Well, we all know that children seem to have a special place in the Others' plans, but we'll just have to wait and see exactly what those plans are...

## HOLE IN THE SKY

I think the whole island is covered by a large shield with an image of the sky projected onto it. Pushing the button powers the shield, which is why the sky went that violet color when the Swan hatch imploded – the shield lost power momentarily. Also, the shield must have a weak point (like a doorway) that allows the Others to go through it, but everywhere else it repels everything away and back towards the island (e.g. Desmond's sail boat travelled for two-and-a-half weeks due west, but should have been in Fiji in less than a week).

Daniel Smith, England

Interesting theory – but what do the rest of you think? Write in and let us know.



## MANIFESTATIONS

I have a theory that the smoke monster is all three of the things we have seen/heard so far: the smoke monster, the bird and the mechanical sounds – they are the three parts of the 'monster.' The bird that flew over Hurley's head in the final episode of season two acts like a security camera – it flies over the island and keeps an eye on the survivors and the Others. The smoke is the emotional part of the monster, challenging and testing everyone with significant moments from their past – Charlie's heroin addiction, Jack's Dad, Hurley and the room full of food, etc. The mechanical aspect of the monster is designed to keep people away, and make them scared of what is hidden in the centre of the island.

Jordan, Sydney, Australia

Ah, but just what is at the centre of the island?  
And why the tests? Keep sending us your theories!

## JUST WHEN YOU THOUGHT IT WAS SAFE...

As we found the underwater hatch confusing, we were watching season two again looking to get a hint about it. My sister spotted a clue in *Drift*. When Sawyer goes for the pontoon after the remnants of the raft split apart, we see a shark swim under him. If you look closely at the tail fin, you can see a Dharma symbol, clear as day. The symbol has a straight line through it, which we think could be a torpedo, and that this means it was from the underwater station. Could it have been trained as part of a security system, like the one on the island? Are we close? Will the shark play a part in season three?

Curtis Family, via email



We wouldn't put anything past those Dharma types. Training sharks to patrol the water would seem like a cinch compared to taming Sawyer...

# HUMAN INSTINCT

There seems to be an underlying theme of the Fear of Extinction – *Lost* consistently plays on pantheism vs. existentialism:

"is everything we are important, or, is everything we are *not* important?" Prior to the third season, *Lost* fans had a revelation online as to what the numbers 4, 8, 15, 16, 23, 42 meant. It turns out they are a numeric representation of an equation for predicting the date of human extinction, but the *Lost*



survivors have not had a full realization of this notion. Only two of the characters have experienced bad consequences through the numbers.

Laura Becker, Ohio

Are *Lost* viewers the smartest around? We think so!

# RUN TO THE WATER

If you think back to season one and Boone, he said he was a lifeguard before the crash. But in the pilot episode, when he was trying to give Rose mouth-to-mouth Jack stopped him because he was doing it wrong – odd that a lifeguard can't give mouth-to-mouth properly.

When a woman drowned in a later episode, Jack had to save Boone – what kind of lifeguard nearly dies while trying to save a drowning woman? I'm getting a feeling something's up. Maybe he wasn't a lifeguard for very long... who knows? After all, it's *Lost* we're talking about!

Gretchen, The *Lost* Crew, Mt View

You said it Gretchen, who knows? I doubt we've seen the last of Boone, though...

# AT WORLD'S END

I have heard many times that the island is in the Pacific Ocean, which kind of makes sense, but I have this theory that the island is Atlantis. I thought of it when I saw the wall at the place where the Others took Michael and saw the statue of the foot.

Rex Torres, via email

Nice idea, Rex. Or could it be, as many fans think, the edge of the world?

# PUNISHMENT

At the end of season two, Michael said to Henry, "Who are you people?" Henry replied, "We are the good guys." Now that made me think the Others are trying to fix their pasts and make them into better people. Just like to gain a conman's trust you have to con him; the Others are teaching the survivors a lesson, releasing them from the island one by one, after they've gained respect.

Steven Ashton, UK

Redemption is a popular theory with *Lost* viewers – but the judgment/experiences the castaways suffer do seem quite extreme for life-lessons.



# WINGED SERPENTS

In the episode *Lockdown* in season two, we saw the map on the blast doors – in Latin it read 'here be dragons'. Does this mean we will be seeing dragons near the Pearl soon?

Ben Wilson, via email

Well spotted, Ben. Did you know that in Medieval times, 'dragon' often meant 'devil'? Turn to the center of this issue to take a much closer look at that infamous map...



# THE ALWORD

Love. Lust. *Lost*. **EVANGELINE LILLY** and **JOSH HOLLOWAY** talk exclusively about the deep emotions that paradoxically unite and divide Kate and Sawyer...

Words: Tara DiLullo



## BY THE FIRE

*Lost's* fear factor is definitely on the increase, both in terms of the environment of the island, and the characters' emotional challenges.

**What do you think Kate and Sawyer are most afraid of?**

**Evangeline Lilly:** We've seen in their flashbacks – and on the island – that they are afraid of intimacy. They have avoided being social on the island to a very extreme degree. You saw Kate grab hold of Jack in the beginning and maintain the relationship there, but that came out of fear and her desperation to get off the island.

Accidentally, she developed feelings for him. Initially, she wasn't intending on going

there with Jack. Kate wasn't interested in relationships on the island and neither was Sawyer, which is why they became friends – they realized they had this commonality of avoiding intimacy.

**Josh Holloway:** At this point, a lot of strange, scary and out-of-the-ordinary things have been

experienced by most, if not all, of the castaways. But Sawyer is most afraid of being vulnerable and actually caring about someone else. I have always felt that one of our show's greatest strengths – that attracted so much of the audience – is the

"JOSH AND I DESPERATELY WANTED TO MAKE SURE THAT [KATE AND SAWYER'S] STORY WAS TOLD PROPERLY. WE DIDN'T WANT IT BE A CLICHÉ... WE REPRESENTED THE TRUTH OF THE LOVE BEHIND THE CHARACTERS RATHER THAN JUST THE LUST OR THE PASSION..."

- EVANGELINE LILLY



behavioral study of all these interesting characters. I think people find similarities between themselves and these characters in one way or another, in so many ways or so little ways and that is truly what makes people fall in love with *Lost*.

**What did you think about the way the Others have been developed?**

**EL:** I really love the way they are humanizing the Others. They are taking them from a mythical place and showing us they are people, just like you and I. They maintain a theme that has been carried on from the very beginning of *Lost* right up until the episode we are shooting right now – that initially, we see people as a stereotype or generalize who they are. We first met Jin and thought he was a stereotypically abusive, controlling man, but we discover there is so much more to him than that. Kate is like the heroine of the story, who will need to be rescued... and then you find out she is a criminal. They have done the same thing with the Others.

**JH:** [The 'Otherville' scene in] the first episode of season three – wow, I liked that a lot! Not long after the opening scene, to show the audience that the Others' community is in fact within the island was cool. I work really well with [the Others and] all the actors on *Lost*. Most of us have worked together consistently for almost three years now, so in some ways we are like a family. The new cast has been a great addition as well. I couldn't ask for better coworkers.

**EL:** It's cool and crazy the way that the Others were trying to break Jack and invite him to be one of them, that was fascinating. The fact that Ben is so clever about the way

## DREAMLAND

Why **JOSH HOLLOWAY** is so happy in Hawaii...

"Hawaii is a very special place to me – I got my dream job working in Hawaii. I got married in Hawaii. We bought our first home here, and found some beautiful friendships. It's impossible to pick one specific moment as they are all very special to me."





he goes about it and he ends up having his hand forced shows his humanity. The Others – they might seem like monsters, but they are human beings, emotions and histories as well. It's meant a lot to me because the show is not departing from its original message.

**The season three side of Kate and Sawyer's relationship has seen them go to places they haven't been to before: the highs, the lows, and everything in between. How has that been to develop as actors?**

**JH:** Evangeline is great and we work really well together. We have a great way of bringing the most out of each other's performance.

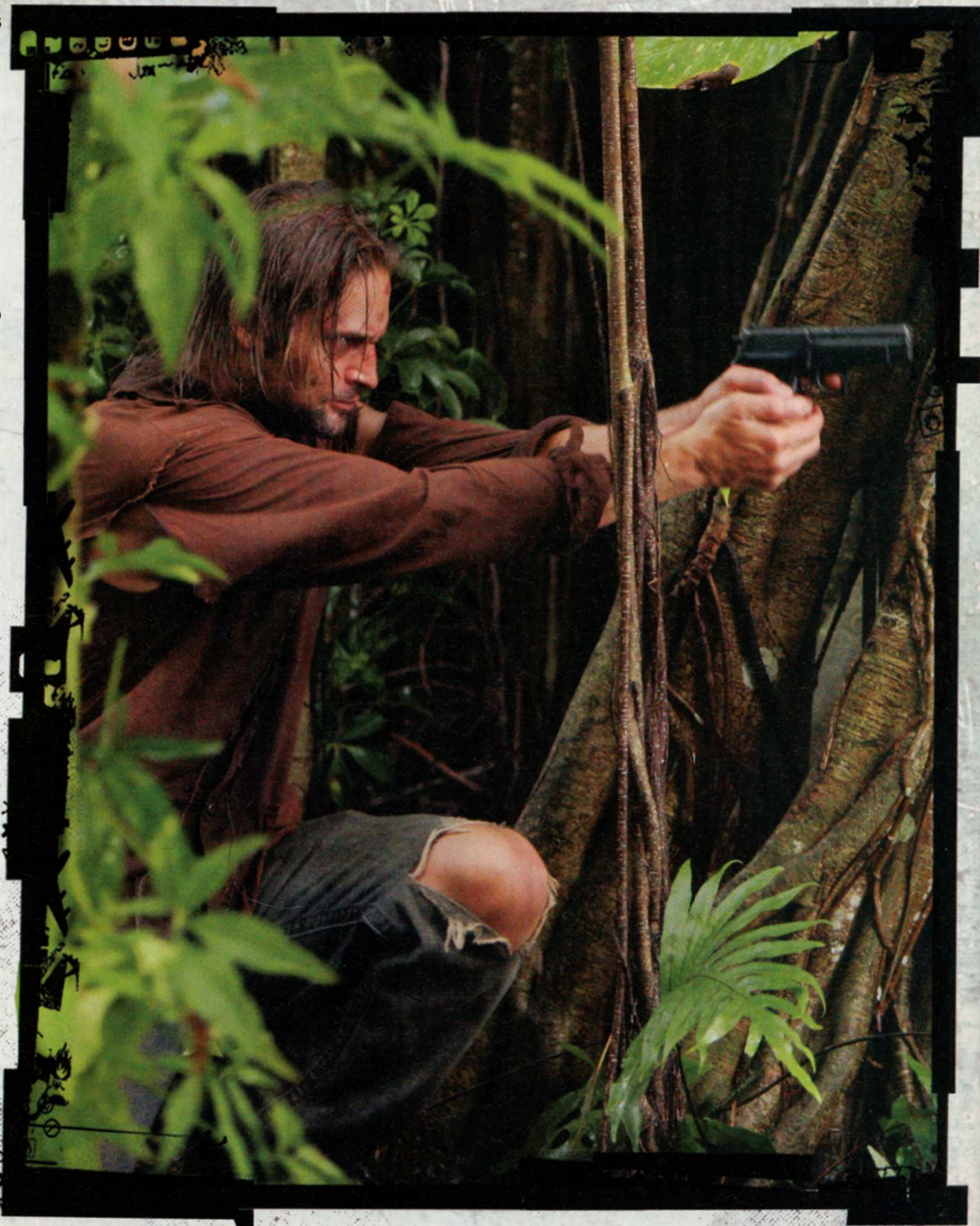
**EL:** Josh and I desperately wanted to make sure that this story was told properly. We didn't want it be a cliché and we represented the truth of the love behind the characters rather than just the lust or the passion and I think being vulnerable with one another had a big hand in that.

**What do you think it is about Kate and Sawyer that gives them that spark?**

**EL:** Sawyer's always seen through [the persona] she's presented to the group and he's gotten right to the nitty-gritty of who she really is. There are no secrets or pretenses between these two people. The fact that he loves her knowing all of her crap is one of the main reasons why she loves him.

**JH:** Sawyer recognized that being in love puts him in a very vulnerable state. It will be very natural for Sawyer to fight his vulnerability and somehow succeed to screw up, in one way or another, and be on his own again very soon. As a character, it's hard to see Sawyer being in a relationship where he isn't wearing the pants, if you know what I mean.

**EL:** I don't think Kate is actually in love with Sawyer. She sees Sawyer's beautiful, pure clean love for her and that *makes* her love him. I think her love for him comes from the place of "you are the first man to see me as *me* and love me anyway."



"AT THIS POINT, A LOT OF STRANGE, SCARY AND OUT-OF-THE-ORDINARY THINGS HAVE BEEN EXPERIENCED BY MOST, IF NOT ALL, OF THE CASTAWAYS. BUT SAWYER IS MOST AFRAID OF BEING VULNERABLE AND ACTUALLY CARING ABOUT SOMEONE ELSE."

- JOSH HOLLOWAY

Love being the complex thing it is, what's your take, Evangeline, on Kate's emotions for Jack?

EL: I'm starting to see, very clearly, that the difference between her love for Jack and for Sawyer is: she loves Jack even though he can't seem to love her for who she is. She loves *who* Jack is, and she loves Sawyer because he loves her for who she is... but Kate doesn't actually love who Sawyer is. She is hoping and wishing that Sawyer will be something else – to be more noble, but he never expects that from her. It's really beautiful and tragic, because Kate loves the wrong guy. She loves the guy that doesn't really love her, and isn't that so true of how we often are in reality?

Josh, what do you think has made Sawyer the way he is?

JH: The lack of trust and security in his young life, and the fact that he never had a normal childhood has led to a very volatile, untrustworthy adult Sawyer. You can never guess what his next move – or for a lack of better word, screw-up – will be. Remember in season two, when Sawyer finally started to show his humanity and people started to warm up to him? What did he do next? He stole all the guns and sort of went back to where he started – on top of the list of the most hated. That wasn't a very nice thing to do, but Sawyer operates a lot from a place of insecurities and fear, especially when he feels vulnerable or threatened in any way.

## LET'S PRETEND

EVANGELINE LILLY talks about maintaining her acting craft and her sanity...

"I've found this tool this year that I've realized has been very important for me as an actress. I've been quoted on the DVD bonus feature saying, 'My acting style is that I play make believe.' It's the most childish thing in the world, but that's what I do. I am always learning new things every season and I've realized that in order for me to enjoy my job, and to do my job to the best of my ability, I have to leave my phone at home. I can't think about an interview or the media or who I am outside of the show. I can't even bring a book on set and read. I have to shut down Evangeline Lilly completely. From the moment I am on set, I have to be Kate Austen."

"KATE AND SAWYER TEND TO BEHAVE LIKE FLIRTING TEENAGERS, PICKING ON EACH OTHER."  
- EVANGELINE LILLY





**What else about Sawyer's past are you chomping at the bit to see explained or explored in another flashback?**

**JH:** In one of the past episodes, *Outlaws*, there was this character, Hibbs [played by Robert Patrick] who had a dark history with Sawyer. I'd love to explore what really happened between them in the past that soured their relationship.

**How would you both sum up the Kate/Jack/Sawyer conundrum?**

**EL:** Well, I think Kate and Sawyer tend to behave like flirting teenagers, picking on each other. For the first time [in this season], because the stakes are way higher than before, it forces them to grow up and face the reality of what is beneath it all. Kate is a very compassionate and caring person and she's able to detach herself from interactions at her surface, but in her core she always cares too much. The fact that it's Jack only ups the ante. Instead of making her turn to her survival instinct and find a way to get him, she abandons reason because it's Jack. She isn't able to see the sky from the ground and she can't work out the best way to go and get him. She's only in instinctual mode with "must go back, must go back, must go back" at any cost.



# HIATUS PROJECT

Although she hasn't looked for summer projects during hiatus up till now, **EVANGELINE LILLY** explains why she feels she's ready now...

"As predicted, I think this is the season where I will apply myself to something [additional] this summer. I feel like I have finally found a place of balance and harmony with this job, so I am not at my wits end and am able to give something to another project. I've gone home [to Canada] a few times this year and I have really tried to satisfy other parts of my life, to release myself from the other pressures of the job. I have amazing people around me and I have narrowed down my representation to people who I trust so wholeheartedly, that I have given over parts of my career to them. I don't even think about it anymore and trust they will do a great job."

It doesn't matter if it's the right way or the wrong way – she just has to go back to satisfy the guilt for leaving one of the men she loves behind. I say *one* of the men, because I don't believe her love for Jack negates the fact that she loves Sawyer, just in a different way. The fact that she faces Sawyer day-in-day-out is a reminder that she loves two men, and it's killing her. The fact that she can't control the fact that she loves both of them is going to drive her crazy.

**JH:** As I've always said, Sawyer is fun to spend a crazy weekend with; however, Jack is a keeper. As the saying goes; it ain't over till it's over.

**EL:** Maybe what she feels for Jack is more pure and more right, but it's just not ready yet. Maybe eventually, in the future, he will see her for her and still love her, but there is part of me that wonders where this story will go. Will she eventually stop fighting Sawyer and his instinct to be an Alpha male? The whole notion of "every man for himself" goes back to the beginning of mankind, and maybe she will stop fighting that and allow him to be himself and still love him? Or maybe, eventually, Jack will stop fighting Kate's nature. At this point it could go either way... 🔥



"THE LACK OF TRUST AND SECURITY IN HIS YOUNG LIFE, AND THE FACT THAT HE NEVER HAD A NORMAL CHILDHOOD HAS LED TO A VERY VOLATILE, UNTRUSTWORTHY ADULT SAWYER."

- JOSH HOLLOWAY

FLASHBACK

# INMAN OF MYSTERY...

Seeing as this is our 10th edition, Flashback this time around provides you with not one, but two incidents. Kelvin Joe Inman's appearances on the show couldn't be more different. The first time, he was as part of Sayid's recollection of his torture training during the first Gulf War in *One of Them*. The second showed Desmond's arrival on the island in *Live Together, Die Alone*. With accompanying script extracts showing the entrance and exit of Inman in both episodes, it's over to you to compare, contrast and study Inman's appearances so far...

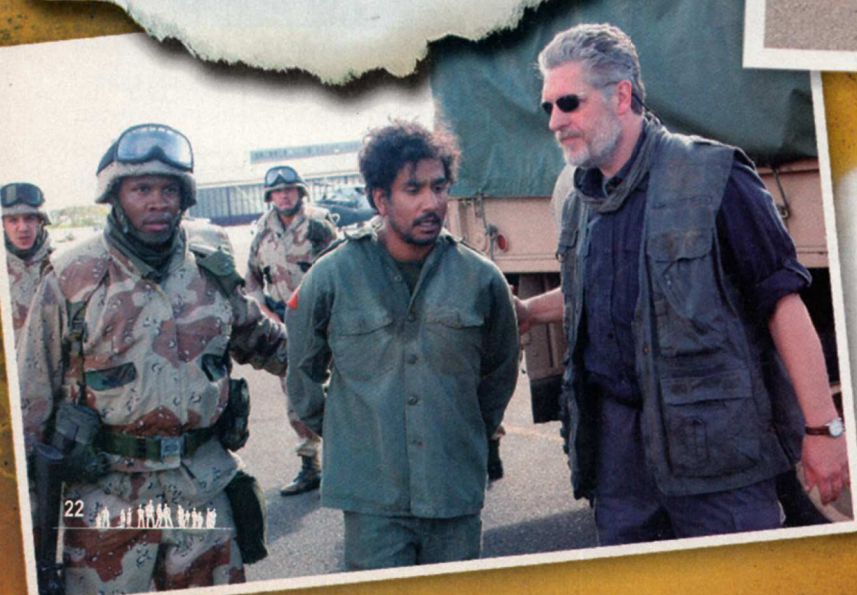
Compiled by Emma Matthews

## ONE OF THEM (Season two, episode 14)

Now, a NEW MAN enters the room. A CIVILIAN, late 40s. Smart. No nonsense. This is JOE INMAN. A real live CIA AGENT. Inman is dressed in jeans, T-shirt, khaki vest. If we didn't know better, we'd think he was a journalist.

Inman sits down, doesn't bother to introduce himself --  
INMAN

I want to talk to you about your buddy, Mr. Tariq.



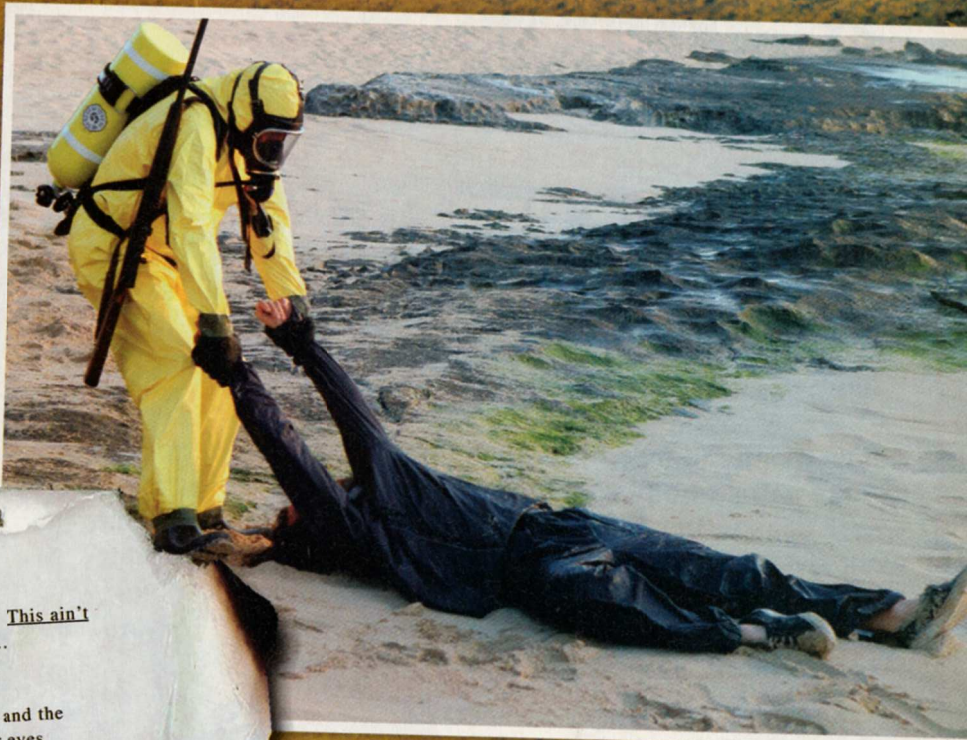
INMAN  
Good luck to you, Sayid.  
(then)  
here, bus fare back to Najaf.

Inman sticks a FOLD of SEVEN HUNDRED DOLLARS into Sayid's shirt pocket. For his troubles. Then Inman turns and walks back to the truck.

The Soldiers all LOAD UP. The TRUCK ROARS OFF, kicking up DUST until it is a vanishing point in the heat shimmer.

And OFF SAYID, standing there ALL ALONE in the middle of the desert, OIL WELLS BURNING in the far distance...

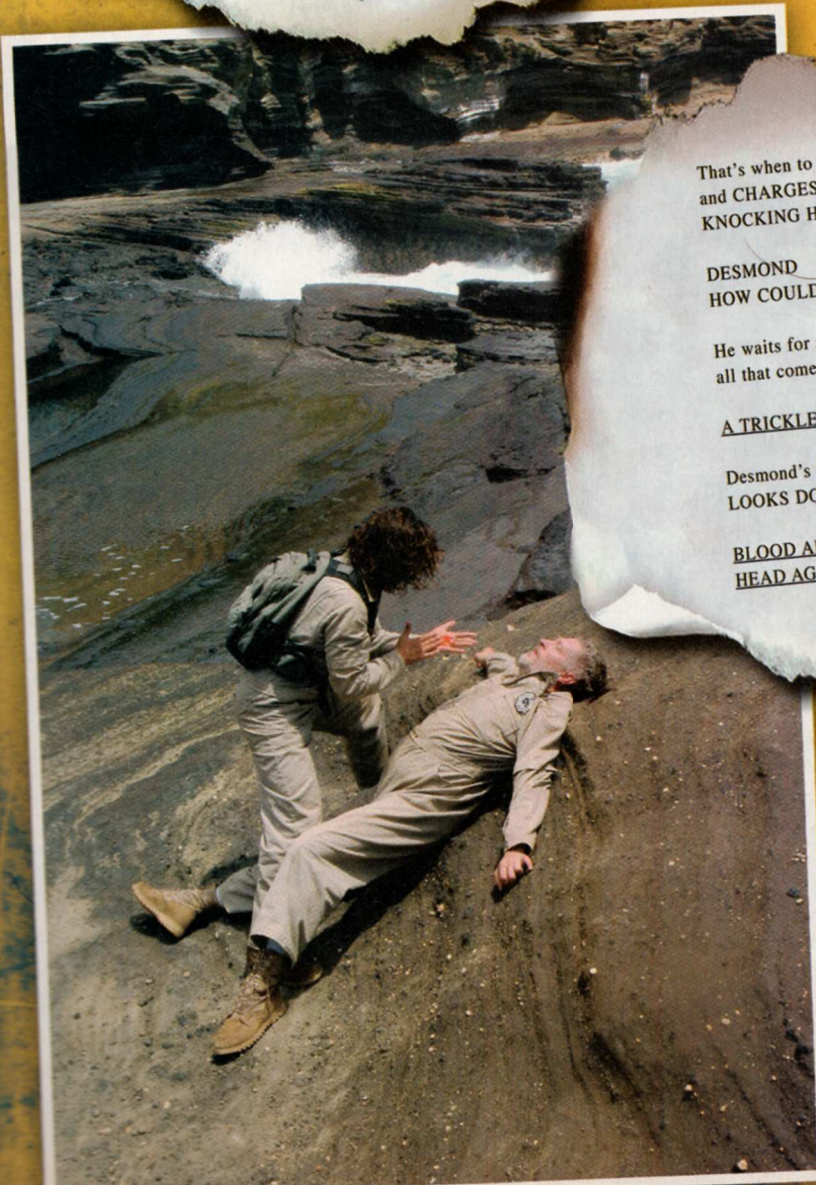
**LIVE TOGETHER,  
DIE ALONE**  
(Season two, episode 23)



And whatever HAZMAT MAN was hoping to find? This ain't  
IT. He throws the book disgustedly onto the table...  
and that's when he notices... Desmond IS AWAKE.

He walks over to the bunkbed, pulls off his helmet and the  
LOYAL VIEWERS will not be able to believe their eyes.  
Because this guy?

This guy is INMAN. The SPOOK from "ONE OF THEM."



That's when to Kelvin's UTTER SURPRISE Desmond DOES GET UP  
and CHARGES AT HIM, TACKLING KELVIN at the waist -- AND  
KNOCKING HIM TO THE GROUND HARD AGAINST SOME ROCKS.

DESMOND  
HOW COULD YOU DO THIS TO ME?!

He waits for an answer. But none is forthcoming. Instead  
all that comes out of Kelvin's mouth is --

A TRICKLE OF BLOOD

Desmond's face WHITENS. He grabs Kelvin.  
LOOKS DOWN --

BLOOD ALL OVER THE BACK OF HIS HEAD. BECAUSE HE SMASHED HIS  
HEAD AGAINST A SHARP ROCK. AND KELVIN? HE'S DEAD.

As always, we want to hear more of your *Lost* theories and investigations,  
so keep sending them in to [voices@titanemail.com](mailto:voices@titanemail.com). Namaste ...

# TIME WILL TELL

*Lost's* Desmond may have an insight into certain future events, but the actor who plays him is still somewhat in the dark as to where season three will take him. **HENRY IAN CUSICK** talks exclusively about his recent revelatory flashback episode, *Flashes Before Your Eyes*...

Words: Bryan Cairns

**Desmond initially seemed like a pretty ordinary guy, so how shocked were you by the revelation that he seems to have the ability to predict the future?**

Well, when I read the first 'running up the steps' scene where I say to Jack, "You don't believe in miracles?" even back then I felt Desmond had some sort of ability to know what was going to happen. He knew something about Jack and his wife. All you are given is a script and I imagined he was some sort of angel figure who knew the future. But then when I got the season two finale script, I thought, "Oh, he's

just an average guy." Now coming back [to season three], he has this ability, and I've found out how. I really like the storyline. All will be revealed...

**Are you curious about exactly how his powers work and why they didn't warn him about these unfortunate events?**

Well, I know... but I can't tell you. I know half. This must be annoying for you – you must get this answer all the time [laughs]!

**Don't worry, it's all good, Ian. Desmond remains a wild card not only to the viewers but to the rest of the island...**

And to the guy playing him [laughs]! These enigmatic characters are always interesting to play. You don't know their future. I'm really enjoying Desmond – they've given me a plum role.

**What was your reaction when you first read the Desmond flashback episode, *Flashes Before Your Eyes*?**

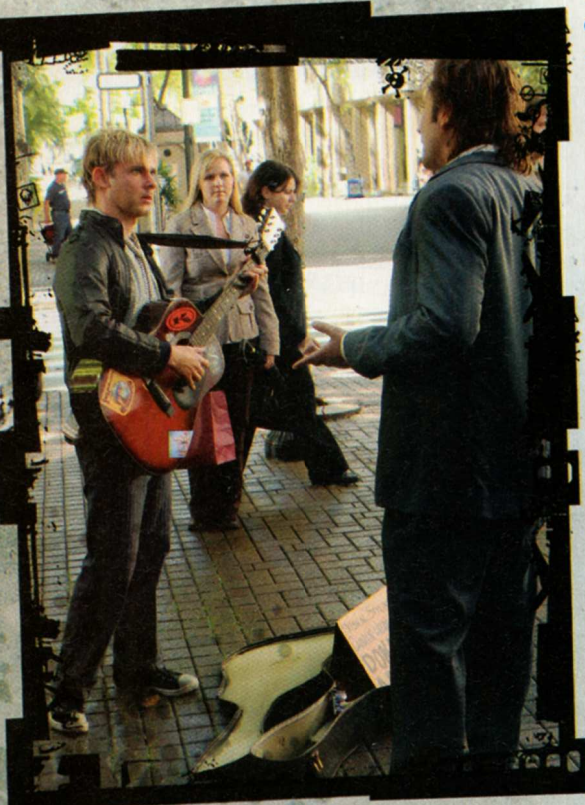
When I read my copy, it seemed everyone had read it before me [laughs]! I was like, "When do I get a copy?" So when I got it, it was different than from everything else that has happened on *Lost*. They had taken it somewhere else, and I was in it a lot, which is nice. In that episode, it looks at my abilities to see the future, and how it happens. You also found out why Desmond is behaving



the way he is. It answers some questions about Desmond being able to predict the future but also opens a whole new set of questions about how that can happen. The biggest challenge in that episode was there was a lot of angst. It was tough. There were some scenes where, even though I was loving it, I thought, "This is hard. I really have to go deep here to find those emotions."

**A lot of *Lost's* characters have major skeletons in their closet, and the island has given them a new lease on life. Do you think that applies to Desmond, too?**

From all of his actions so far, I find Desmond to be an honorable guy. He may be slightly misguided or easily duped, but he always chooses the hard, but more honorable, path. [In *Man of Science, Man of Faith*] we see Desmond running up the steps in the stadium, and he talked about getting his honor back. But [back then] we didn't know why he'd been in jail. Desmond wishes for a chance [again] at his old life. In [*Flashes Before Your Eyes*], you find out he believes he could have changed the outcome of how he ended up on the island. Then again, you never know. Desmond could be evil [smiles]... 🔥



"DESMOND MAY BE SLIGHTLY  
MISGUIDED OR EASILY DOPED,  
BUT HE ALWAYS CHOOSES THE  
HARD BUT MORE HONORABLE PATH."





GET LOST

# TOY STORY

After the success of the first wave of *Lost* figures, you demanded more. In anticipation of the second series of collectables, McFarlane Toys invites *Lost Magazine* inside its top secret headquarters for a very special behind the scenes tour...

**Words & photos: Tara DiLullo**



**Deep** in the wilds of New Jersey, there's a quiet office center where Jack, Kate, Hurley and the rest of the *Lost* characters are being immortalized in six-inch scale... Dozens of artists at the McFarlane Design Group are busily sketching, sculpting and molding the enigmatic visages of the beloved characters for their new line of action figures based on *Lost*. It's the first time McFarlane Toys has licensed a line of collectibles around a live-action television show, but the series has proved itself the perfect fit for the specialty company.

The company was launched in 1994 by Todd McFarlane to create figures based on his beloved cult comic book, *Spawn*. In that time, McFarlane Toys has grown to become the fifth largest action figure manufacturer in the US. Branching out from comic book characters, the company now also creates collectibles covering sports, films, animated series, and music. The launch of the first series of *Lost* figures in late 2006 marked a new direction for the company, delving into the television arena for new creative inspiration. By all accounts the gamble paid off, with an incredibly positive response from *Lost* fans who were thrilled to see their favorite survivors recreated in highly-detailed dioramas, depicting seminal season one moments for the characters of Jack, Kate, Locke, Hurley, Shannon and Charlie.

Hard at work on the second *Lost* figure series – which hits stores in July 2007 – Ed Frank, President of the McFarlane Design Group, invited *Lost Magazine* to their den of creativity to get an exclusive behind-the-scenes tour of their facilities, and a fascinating look at how they go about crafting the characters of *Lost*...

Sitting in his office, surrounded by every kind of McFarlane figure a toy fan could ever wish for, Frank says McFarlane's choice to add *Lost* to their

stable of licenses came from its unique audience. "[*Lost*] has a cult following and is sci-fi, and we had been looking at different properties that would appeal to our fan-base, but were in areas that we hadn't explored already. Almost everything we have been doing has come from motion pictures or comic books. TV was something we hadn't looked at, but when we finally did, *Lost* jumped out at us because it has the biggest fan-base. I also believe that some of the producers of *Lost* are fans of our toys. We definitely had great interest in them, so it was a pretty easy deal to have happen," he smiles.

Frank says the first challenge was to figure out which characters would launch the line. "We looked at a lot of different ways to do it, but when it came down to figuring out the first season's figures, we decided to go back to the pilot. Most of the conceptual work came directly from conversations between Todd and the producers. From those, Todd came back and gave us the areas to explore. The idea wasn't to focus just on the characters, but to bring some connecting feature to the fans and to the show. One way we decided to do that is with a sound chip for each figure that would be tied to a very specific scene – but not necessarily the scene depicted by the figure – that was an important part of the show. Another thing would be to add an accessory piece that was actually a prop in the show.

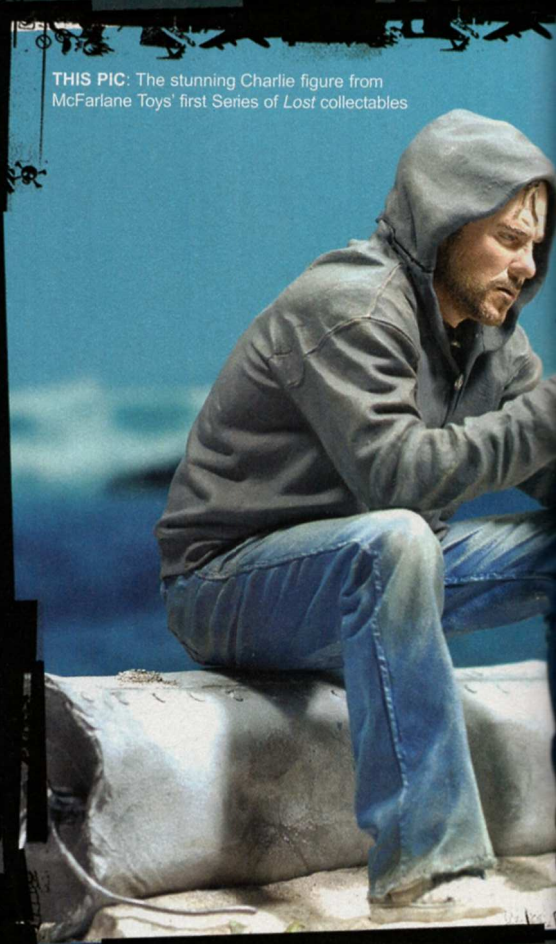
For series two of the figures, the characters will include Sun, Jin, Mr. Eko, and Sawyer. Frank details, "Mr. Eko has his Jesus stick, he's looking pretty intimidating. Sawyer is on the raft. Jin is in the scene where he is bound, and Sun is very angelic looking out into the horizon. To me, it was a very elegant and inspiring moment for her and I think that's how the producers wanted her to be depicted."

LEFT: McFarlane Sculptor Brian Fay works on Sawyer

# GET LOST



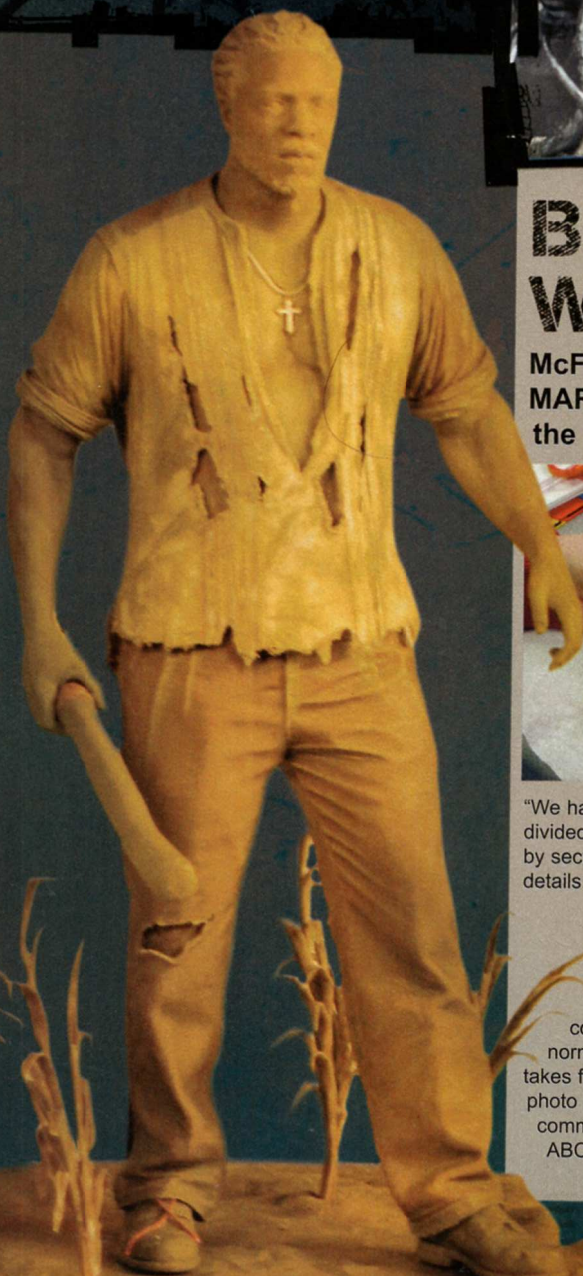
ABOVE & BELOW: Prototype of the forthcoming, incredible Mr. Eko McFarlane figure...



THIS PIC: The stunning Charlie figure from McFarlane Toys' first Series of *Lost* collectables

At McFarlane Design Group, all of the various design departments are in house. They create the prototypes for all their lines which are then sent to China, where they are mass-produced. Frank explains, "Here we have a digital department, a traditional clay sculpting department, and a shop where we fabricate different parts. We divide [a figure] up and we break it down, and everybody goes to work on what they do best. The digital department is cleaning up the [a] scans, and they are then turned into clay. Meanwhile, the people in the shop are fabricating items with milling machines and lathes, for the props and the bases. At the same time, our media department is breaking down the sounds from the show, and digitizing them into something that can be turned into an IC [audio] chip. All of that is happening at the same time, and it all comes together on a due date."

With *Lost*, the process starts with the facial scans taken of the cast to get the most accurate representations of the characters. Frank says, "Over the years, we have invested in digital technology and scanning equipment. I think more than anybody else in this business, we have found a way where we are using the newer technology in some spots and in other spots, we are still doing



## BRUSH WITH FATE

McFarlane Artist JAIME MARTORELLI explains painting the Locke figure...



"We have a binder that we are given and it'll be divided into guides on how to paint the figure by sections. There will be photos to follow and details, like if there is certain dirt on the vest or the shoes, etc. We use cell vinyl [paints], which most animation artists use. We all float around the figures, so we all have our hands on them. We are supposed to do one complete figure in about two days. We normally do two copies of each figure, so it takes four days to get both the paint and the photo masters out. We have [feedback] comments from all different directions, like ABC, *Lost*'s Producers, Todd [McFarlane], and we make them work."



"IN THE SHRINKING PROCESS, THINGS GET SMALLER SO WE HAVE TO BEEF UP THE MUSCLES MORE AND OVER-EXAGGERATE SOME THINGS. RIGHT NOW, HE LOOKS LIKE SUPERMAN BUT WHEN IT'S TOY SIZE, IT WILL LOOK JUST RIGHT."

- BRIAN FAY (McFARLANE SCULPTOR)

things the old fashioned way, because we really like to have the artists involved, doing the things they do best – using technology as a tool and not just a means to an end. I think the results are evident in the work. Having the technology helps cut some of the time out of development."

Out in the shop, Steven J. Hamady, Operations Manager, works with all the different departments to help oversee the line from start to finish. He continues, "The one nice thing about scans is that we cut out a couple weeks of work. Instead of a rough sculpt, we can print out the exact pose, scan it and output it on a 3D printer." Adam Ross, Digital Department Supervisor explains the scanning process that started in Hawaii. "First we scheduled to go on set to scan the talent. The handheld scanner emits a red laser line that reads the form of the face and captures the data. It takes about two minutes. We then take the digital data into a free-form machine and any data that is missing, we fill in the holes. We always go back and sculpt with a mixture of digital and traditional sculpting. We then output the data to our rapid prototype machine, which will build up enough layers to have an exact model of what is seen on the screen. Once we get the scan, we can have a head cleaned up in about an

hour, where average traditional time was about a day." Hamady then continues, "We take that piece, since it is an approved pose after concept art, and we take it to mold. We use a material called castaline, which is part clay and part wax, which we melt down, fill the mold and that is the 'start figure.' We hand that to the sculptor and they do their thing. A normal figure takes four to six weeks to sculpt the clay."

In the sculpting department, artists sit in cubes with precision instruments carving out large-scale figures with incredible detail. Hamady explains, "We have anywhere from 15 to 18 sculptors working here. I think the idea is to really capture what people see on TV, because that is what they are used to seeing, at the same time, these guys add a lot of their

own flair to the pieces. It's always a challenge to get it to come together and get it the way we want it to when there are so many people working on something. But you tend to get a more even looking line when you have a lot of people working on a figure, because otherwise people's individual styles are different. This way when you work towards the strong points of artists, say someone works on portraits and someone is great at bases or accessories, when you bring that all together all the figures look more uniform. I think it's the key to our success."

At the benches, sculptor Brian Fay is working on a buff-looking Sawyer figure. "In the shrinking process, things get smaller so we have to beef up the muscles more and

BELOW: The new Sun figure being sculpted by McFarlane's Alex Heinke





## WRIST WATCH



**McFarlane Sculptor MASON BROWN (left) discusses fabricating Jin's handcuffs...**

"We go for photo realism. I take the pertinent photos and build the piece. I fabricated this from scratch using bits of plastic and glue. A piece like this takes about five hours."

Frank confirms the lines will not be limited to small numbered runs but adds, "We do determine what the production run will be. It's usually a number Todd will come up with in order to keep it collectible."

over-exaggerate some things. Right now, he looks like Superman but when it's toy size, it will look just right." Sharing his favorite aspects of sculpting, he says, "I like all parts of it, but the clothing is something that comes easy to me. Drapery is one of the hardest things to do, to show the anatomy beneath the clothing, but I like it."

At the next station, the lovely figure of Sun in her bathing suit is coming alive in the able hands of Alex Heinke. "We get a lot of reference from the show," he explains about their sculpture images. "I will look at several images and try to combine them, like use the body from one, the beach towel from another and try different head poses. From the show we only get certain angles, so we then have to make up the other angles. I look for other references from magazines to fill in the gaps. Sun is most of the way finished. I'm waiting for the portrait artist that's working on the face separately, and when that comes in, I will swap it out with the blank face I have on right now. I'm finishing up the toes and fingers, and putting in fittings so you don't see breaks on her flesh. They are all hidden in the bikini lines."

"[THE FORTHCOMING NEW SUN FIGURE] IS VERY ANGELIC LOOKING OUT INTO THE HORIZON. TO ME, IT WAS A VERY ELEGANT AND INSPIRING MOMENT FOR HER..."

- ED FRANK (PRESIDENT OF THE MCFARLANE DESIGN GROUP)

Back in Frank's office, conversation turns to the future of the *Lost* line of collectibles. With the second series slated for summer, Frank says they are already tweaking how they will continue to introduce subsequent characters. "As we go along, instead of say, producing two series of six figures per year like we originally planned, we will probably produce three series of four so they are moving in and out of retail stores. That will have people looking and hunting [for them] because that is the fun of collecting."

For fans hungry for alternate versions of characters already released, like Jack and Kate, Frank says be patient. "We will end up doing another Jack and Kate. If you look at series one, Jack is still in his suit from the crash and fans are used to seeing Jack in the t-shirt with the torn sleeves. We did Kate in the scene where she is trembling in the forest, but she is a very strong character so I think there will be a demand and a need to do Kate with her more assertive personality. But for the first couple of series, we need to establish the core cast. There may be some other characters that show

up here or there, because it's important to tell the story of that series."

Fan feedback will also help them determine how they are doing, and what fans want to see most. Frank says they are already monitoring the buzz. "We have our own chat room online and I would say that 90 per cent of the feedback has been good. The one thing about marketing this line is that we know we have the sci-fi fans, but we are wondering if we will get any crossover people that are just fans of *Lost* and have never collected a toy before in their life. We are interested to see if we can draw new collectors in by exposing them to the action figure collecting world!" 🔥

[www.spawn.com](http://www.spawn.com)

## DESIGNING THE HATCH



Series One of the *Lost* figures included a highly-detailed diorama box set of the Hatch. ED FRANK, President of the McFarlane Design Group, explains how it came to be...

"The idea with the Hatch was the producers felt that, 'Yes, we have the characters, but the island itself is a character, so how do we do that?' We looked at different possibilities, wanted to include an island-type character. Obviously the discovery of the Hatch was a big thing, so it seemed like a natural place to start. We feel it reflects us looking at the island as being another character on the show."





**EXCLUSIVE COLLECTABLE  
PULL-OUT**

# MAP OF THE PROBLEMATIQUE

Seeing as we've hit that all-important issue #10, we're using our poster zone for something very special. Above, you'll see the original sketch of the Swan's blast door U.V. drawing. Now turn over to see the mysterious map in hatch's wall, and get analyzing...



DHARMA PD  
NO STATIONS FOR  
SECURITY BARRIERS  
- WHY A DHARMA  
PRESENCE  
IN  
CARCHASE  
SELECTIVE BEEHIVE  
FACILITY?

KNOWN TO BE  
A HUB FOR E.E.P.  
CONDUITS.

PURPOSE OF STATION /  
D.I.H.G.

$s = 2r \cos 72^\circ$   
 $= r \cdot \frac{\sqrt{5}-1}{2}$   
 $w = 2r \sin 72^\circ = 4r \cos 36^\circ = r \cdot \sqrt{\frac{5+1}{2}}$

BELIEVED  
TO HAVE DIVESTED  
FROM PROJECT IN 1985  
FOLLOWING AH/MDG  
INCIDENT,  
BUT COULD BE  
#6.

CONFIRMED SITE OF  
CAUDUCEUS MEDICAL STATION  
(THE STAFF)

*Agnoscit Mandendo.*

CAUDUCEUS  
STATION  
BELIEVED TO HAVE  
BEEN ABANDONED  
DUE TO AH/MDG  
INCIDENT OF 1985.  
OR:  
POSSIBLE CATASTROPHIC  
MALFUNCTION OF  
CERBERUS SYSTEM.

ESTIMATED TRAVEL TIME  
INCOMPATIBLE WITH 108  
DO NOT ATTEMPT TO SEARCH.

ALLEGED LOCATION OF  
#4 - "THE FLAME"  
BUT UNLIKELY DUE  
TO CERBERUS  
ACTIVITY.

ACTIVITY  
UNSUITABLE  
FOR D.I.H.G.

- CVI  
HIGHLY UNLIKELY.

ALLEGED LOCATION  
#7 -  
LARGE NUMBER OF  
UNDERGROUND SPRINGS/  
HEAVY WATER TABLE.

NO SAFE LOCATION FOR DHARMA TEL  
SERVERS/HUB/CABLING OR  
INFRASTRUCTURE.

POSSIBLE RECREATIONAL  
AREA FOR  
D.I.H.G. TEAMS.

- LOW PRIORITY ZONE FOR  
EXPLORATION -  
POSSIBLE SITE FOR ABOVE  
GROUND STUDY OF FLORA, FAUNA  
LOW RELEVANCE TO  
VALENZETTI-RELATED  
RESEARCH ACTIVITY.

I AM  
HERE.

SYSTEM-WIDE  
FAILURE OF  
DHARMA TEL INTERNET  
4.08.00, 8.15.01,  
01.06.03 - COM

MULTIPLE  
BLOCKED  
CONDUITS  
INCIDENT.

\* P.R.D: EVERY  
6-8 MONTHS  
FATALITY



# LOST™

THE OFFICIAL MAGAZINE





THE OTHERS

# THE BLOOD, THE SWEAT, THE YEARS...

For a make-up artist who has worked on *Lost* for three years, that means a lot of lesions, and even more dirt and perspiration. Make-up Department Supervisor **STEVE LaPORTE** unveils the industry secrets he uses...

Words: **Tara DiLullo**



# THE OTHERS

It's hard work making the island survivors of *Lost* look that good... or dirty... or wounded... or whatever else the script of the day calls for. It might be easy to chalk up the beautiful look of *Lost* to the magic of the island, but in reality, the good, the bad and the ugly days of every character on the show are created by make-up artist Steve LaPorte. Guiding every aspect of the make-up department since the first season, LaPorte is now the Make-up Department Supervisor & Designer on *Lost* and his talent is reflected in every face seen on camera throughout the series.

An Academy Award winner for his work on the classic Tim Burton film *Beetlejuice*, LaPorte's body of work since includes amazing films like *Terminator 2: Judgment Day*, *Powder*, and *How the Grinch Stole Christmas* to name but a few. Yet it took a show like *Lost* to lure this talented artist away from film, and LaPorte admits it's been a grueling but incredibly rewarding experience that has changed his life for the better.

Reflecting on how he came to work on *Lost*, LaPorte remembers, "Prior to taking this show, it was a very slow period in the film business in California. I had been off for six months and the show came right at the right time." A life-long film make-up artist, LaPorte says he quickly learned the differences of working on TV. "It was a bit of a change because with every film there is a beginning, middle and end. You definitely have an end in sight, so you can plan accordingly for what you need to have at your fingertips. I also work at home and have a make-up lab there,

I manufacture prosthetics in my 'mad scientist' lab, so to be away from that is a bit difficult. When I started [*Lost*], it was originally 11 episodes. As far as I could tell by the pilot they sent me, it was about survivors of a plane crash on an island. They never disclosed anything about flashbacks into people's lives and all that stuff, so I thought it was a *Robinson Crusoe* kind of a thing. When I got here and realized that it was much more than that, having not done the pilot, I was in a position where I had to pick up the look of the show that had been established, and slowly adapt it to my way of execution.

"I DO HAVE A TECHNIQUE THAT I APPLY JACK'S BEARD WITH AN ELECTRO-STATIC FLOCKING DEVICE THAT ACTUALLY ELECTROSTATICALLY TRANSFERS HAIR TO THE FACE. I CAN PRETTY MUCH MATCH A SHORT STUBBLE BEARD WITHOUT ANY PROBLEM."



# FIT & READY TO GO

**STEVE LaPORTE** explains how his work on *Lost* has kept him trim...

"I make a lot of the products that we use. I take medical adhesives and add components to them to give us the scab material. I make our own dirt and sunburn stain, and I incorporate sun block into it. I have whatever I need with me so I don't have to run back to the make-up trailer. In the first season, we spent the first couple of months on the beach trudging up and down in the sand. I lost 10 pounds that season and another 10 pounds the second season. Now, I'm in great shape!"

That in itself was a feat, with 14 main cast members, and I only brought one person from LA with me to help. Fortunately, I had spent a lot of time working [in Hawaii] on various features and I knew a lot of the local [make-up] people.

"Another challenge that came up was, at the time we started, two other series [in Hawaii] just picked up shooting, which took a lot of the main power away," LaPorte continues. "Friends of mine were all busy doing other jobs, so it was really challenging to deal with the cast and work with a lot of new people. I had to get them up to speed, and the cast had to get used to me. It was a whole new crew from the pilot – they had been doing airbrush make-up, and this show will never stand up to that type of delicate make-up. We had to change it to "in the trenches" stuff that would last an entire day. I also got thrust into the reality that the show was going to need a lot of subtle prosthetics work." An accomplished prosthetics expert, LaPorte says he was ready to meet the needs of the producers. "Fortunately, I brought boxes of stock prosthetics with me, molds and a lot of the accoutrements that I would need to set up a mini-make-up lab in the trailer to crank things out. I got my staff dealing with everything on set and at the same time, I'm back in the trailer making things and getting ready for the next show. The difference between TV and film is that you do have that prep time. On this show, you are prepping while you are working. You are literally working on three shows in your mind at one time. We also found out our show only advances perhaps a day at a time, it's another issue to deal with."



Working on a show where the characters are supposed to be at the mercy of the elements, yet still need to remain attractive has proven to be an exercise in balance. LaPorte laughs, "If I had my way, they would all look like *Survivor*. They would have bug bites, sores and skinned knees. Their hair would be nasty looking. It's one thing to do that in a movie that last two hours, but to do that on a series that lasts several years, it's just not appealing and the network wants a group of people that are appealing, so we find a happy medium. They get their hands dirty once in a while and then they clean up pretty well. It's not totally unbelievable. I've gone camping for weeks at a time and if you have a body of water, you can jump in and clean off. You don't have to look like a crud bucket all the time. And they've written in a washing machine and hair product to help us out. They even wrote in a hair clipper, which explains why Matthew Fox's hair remains consistent."

Continuity is a key element of *Lost*, and the bulk of maintaining that consistency is the responsibility of LaPorte and his team.

Interestingly enough, LaPorte says it's the small things that are the hardest to achieve on the show, not the big set pieces most viewers would expect. "We are now using wigs. On Terry O'Quinn, Locke has gone back in his past and he had hair. We've even gone back and given Matthew Fox longer hair. A lot of times we'll have an actor whose beard is quite long on the show currently, but we do a flashback and it has to be short. Then the next day we are back on the island and it has to be long again! I do have a technique that I apply Jack's beard with – an electro-static flocking device that actually electrostatically transfers hair to the face. I can pretty much match a short stubble beard without any problem. But we don't let any of the beards get too long. We don't want any Rip Van Winkle's running around," he laughs. "Those are the kinds of things that I try to bring up [to the producers] so we can shoot in some sort of chronological order, or shooting in reverse, so the beard slowly grows. Or sometimes, we'll shave them on a Friday, let their beard grow out over the weekend and on Monday, it works out pretty good."

# THE OTHERS

"Sometimes you have to depart from reality to make the show work; because there's no way you can shave off a beard when the next day it's back, so we darken it down or cut it down or try to hide it," LaPorte continues. "At the end of season two, Henry Ian came back and his hair had grown out but the last two shows were his flashback. We had to shave his beard off and get a wig for short hair. Literally some days he would have no beard and then other days a beard, so as it grew out we had to match continuity. He had cuts all over his face and body. Nothing was shot in [chronological] order, and the end of last year incorporated that make-up so we had to make it seamless. Most people don't think of beards as make-up. Those are things that usually escape people. It's easy to do a bad-looking beard."

A vast cast with such different looks means that LaPorte and his crew always have an interesting mix of faces to work on. "Every character has some really fun stuff," LaPorte enthuses about his human canvas. "For Matthew Fox, I have to cover his tattoos whenever he has a flashback. All of them are his natural tattoos. I airbrush them out and have to hide them. And whenever we have a stunt double [for him] the island, I have to manufacture a copy of his tattoos and apply them."

"IN EPISODE SIX, WE DID A SPINAL SURGERY, SO THE BUILDING OF THAT WHOLE PROSTHETIC WAS SOMETHING I TOOK GREAT PRIDE IN DOING. IT'S GOT TUBES FOR POURING BLOOD AND PUMPING BLOOD."

He adds, "When Terry O'Quinn started off as Locke, he has a scratch on his face. Then he became such a pivotal character in the story, that we kept it as a scar. Now he's known as the bald guy with a scar and a knife. Matt Fox has done some really cool flashbacks where he had a relationship with his father. When we first saw his father, he was an apparition on the island. In the flashback, he was a much younger man, so right off the bat I got to do a really nice age make-up on John Terry, who plays this father. He's a great transition character, because over the past three seasons we see him in various stages of his life. Sometimes he will



show up and his hair will be different, or I'll have to put a beard on him, or he was an alcoholic so I had to make that kind of a look.

"With Naveen Andrews, we had to put a wig on him and take him all the way back to Iraq. He's beating people up and interrogating people, which brings something else out of my big magic bag of tricks, like a big swollen eye appliance. It's great that I worked on boxing movies and Civil War movies with extreme casualty make-up, so I have appliances that I can use in another form to make this show work. Plus, Sawyer's always getting beaten

up! He got stabbed through the arm in the first season. On camera, he pulled the knife out and there was arterial spurting – I had to build a thing for that.

"Michael Emerson, who plays Ben/Henry Gale, also took a tremendous beating that had to last for most of the [second] season and slowly heal on camera. Michael actually had a couple of natural scars that helped the look of the make-up, knowing that by the time he was finished healing up that he would have 'scars.' We concealed those real scars in a flashback and just

play them up. With the natural scars, we just add a little color to make them clearer."

Now three years into this gig, LaPorte has shifted his responsibilities for season three. "I've adjusted my personnel every year and we've consistently improved every year. Our Make-Up Department Head is Emily Katz and additional make-up artists include, Chantal Boom'La, Karen Preiser, Laine Rykes, Laura Aguon and Kendal Fleszar. Our Department Head Hairstylist is Doreen Schultz. Her staff includes Tyler Elley, Joanne Miyata, Lotus Bendix and Tania Kahale.

By the third season, the show became such a huge endeavor that I basically changed my position from Department Head to Department Supervisor. It keeps me in design, but is still a hands-on position. I do the prosthetics, but I get to delegate a lot of the other stuff to another Department Head. But, I am still the all-seeing-eye over everything since I've been there from the beginning, so I can make sure everything falls into the right continuity. If we have a big show with a lot going on, what I have to do is choose one thing I want

## THE TOOLS & THE TALENT

**STEVE LaPORTE details what makes up his tool kit...**

"Ejay Maldonado of Body and Soul – a Hawaii-based cosmetic line – has provided us with a wonderful selection of his products and brushes. We have also been quite fortunate to have support from MAC, Clinique, DDF, Neutrogena Bliss, Bed Head, Jurlique & Dermalogica with their line of cosmetics, hair products & sun protection."



to latch on to and I delegate the rest of the stuff. Like in this season in episode six, we did a spinal surgery, so the building of that whole prosthetic was something I took great pride in doing. It's got tubes for pouring blood and pumping blood. For the first half of the season, we did more lab work than I did all last year. We are using more wigs this year than we've ever used, so it's quite a big show as far as all the techniques needed are concerned."

Enjoying the ever-changing landscape of the series, LaPorte also admits this is some of the hardest work he's done in his career. "I think all my years in film are what prepared me for a show like this. I take the show as a personal challenge. People always look at film as the top of the heap in the make-up business. Since I started there, I know in film you have a lot more time to work on a person. I took this show as a personal challenge, to persevere season after season. It's certainly not a show for someone who wants to sit back and be complacent. You really have to push yourself to be better every day." ⚠️



**BELOW, L TO R:** The Make-up team – Chantal Boom'La, Steve LaPorte & Emily Katz, and the Hair team – Joanne Miyata, Doreen Schultz & Tyler Ely





# FROM SHORE TO SCORE

The soundtrack to the island is full of creepy violins, fevered percussion and ominous harps, and is brought to life by *Lost*'s **MICHAEL GIACCHINO**. The award-winning composer talks to *Lost Magazine* about his vital role on the show...

Words: Bryan Cairns

## Michael

Giacchino is singing a happy tune, and why not? Ever since he was a child, the talented composer has been fascinated with music, and the storytelling aspects of it, as well as listening to soundtracks and goofing around on the piano.

After graduating from New York's prestigious School of Arts with a film degree, studying at Julliard, and working in the marketing department at Disney, he cultivated his craft on video games like *Medal of Honor* and *Call of Duty*. Longing to break into the entertainment industry, Giacchino was shocked when J.J. Abrams came knocking on his door.

"I was at one of those points where I felt like 'Oh my God! I'm never going to get out of video games!' because nobody would hire me for anything else," recalls Giacchino. "One night, literally out of the blue, I got this email from J.J. — I had never heard of him and didn't know who he was. He sent me an email saying, 'Hey, my name is J.J. and I'm working on this new show for ABC. I created *Felicity*. I wrote *Armageddon* and *Regarding Henry*.' He said, 'Would you like to talk about working on this show with me?' I thought it was one of my friends messing around. I called them all and they were like 'No.' I showed it to my wife and she said to call him. I called, and within a couple of days, I was down there meeting with him the day before they

were starting to shoot *Alias*. They were doing final costume checks with Jennifer [Garner]. It was a strange meeting but it immediately felt comfortable. We got along right away. So when they were doing *Lost*, it was understood. There was never a phone call asking if I wanted to work on *Lost*. It was, 'When we do *Lost*...'"

With an arsenal of instruments at his disposal, Giacchino easily flips between moods on *Lost*, creating a serene atmosphere before shattering it with an ominous boom. Those elements may be familiar to *Alias* viewers, but the overall sound is worlds away. "We didn't want to do something like *Alias* musically, because what *Lost* is about, is an hour of being uncomfortable. I wanted it to feel like that," says Giacchino. "In the beginning, people were saying 'You should have flutes, have this kind of jungle sound, or wood winds,' and I didn't want to do that. In the mind of the public, that is the music you would consider for a jungle movie. I felt we should have something completely opposite of what you would normally have in an action film or jungle setting. I put together this orchestra of strings, a harp, four trombones, and some bizarre percussion. A lot of times, strings are used in very uncomfortable ways. The same with the harp. You don't often get beautiful harp lifts in *Lost*, but you do get the lower five notes. The challenge was to use the instruments in a way you're not used to, which leads to another challenge because network TV doesn't often allow you to experiment."

*Lost*'s signature main theme is now instantly identifiable, and Giacchino strived to have it reflect the Oceanic Flight passengers' predicament.





"The idea really came out of the title for the show," he explains. "This sounds corny, but it was the idea of being lost. That doesn't mean lost as in 'I don't know where I am, which way do I go, direction-wise?' To me, a lot of the characters are lost spiritually. Some are saying they are in purgatory. Whatever the reason is, it doesn't really matter. It is about finding that spiritual balance which puts you at peace with the rest of the world. So musically, I wanted that yin and yang of those two. There's the scene where Hurley is handing out the food to everyone. It is a very peaceful end to a journey and yet there are other elements which are basically scratching the bows on the violin and you're like, 'What is that sound?' As individuals, it was about these guys who don't know who they are or where they are going in life and not so much the island."

With only a short period between episodes, Giacchino had to develop a creative and time-effective routine. "I basically get the whole thing on tape," reveals Giacchino. "I usually get two days to write and orchestrate it. I'll watch the tape, and sometimes, as they are editing, they like to put in music from previous episodes – so when they are showing the network, they have an idea of what is going on. We generally only use this temporary score for ins and outs. [This stage] is really about watching the episode once and realizing where the music should start and end. Probably the most important part of the process is figuring out where the music goes and how long it should be in there. A lot of shows tend to blank every single scene with music and after a while, the effectiveness is zero. For *Lost*, when it is not required, you leave it out. That way, when it does show up, it means something. I will literally write for two days and then the night of the second day, it gets sent to the copyist. They come in early the next morning and we record it. We have three hours to record an episode, so it goes by quickly. I like that because it is like the show itself; very reactive."



"EVERY CHARACTER HAS THEIR OWN SET OF THEMES, SOME HAVE MORE THAN OTHERS. HURLEY HAS THREE, DEPENDING ON WHAT HE IS GOING THROUGH."

## KEEPING SECRETS

Composer MICHAEL GIACCHINO talks about why he doesn't like knowing what is coming up next on *Lost*....

"I always tell them not to tell me anything. I was in Hawaii this past summer and they were having a big meeting, so [Executive Producer] Bryan Burk asked me to come along. I sit down at the meeting and they start talking about what is going on on the show. I was like, 'I don't want to be here! What are you doing?' The way I like to operate is based on pure reaction, so there is nothing to get excited about in advance. I'm handed something, I look at it, write the music, and it's done. I will usually watch it on TV to see if I nailed it or if the tone was right."

# THE OTHERS

"I write one cue at a time while I am watching the episode," he continues. "I won't necessarily watch the whole show at once. I watch it until I think there should be music, then I will write, and then go to the next scene. That way it keeps the music in line with the characters. I don't know what is going to happen and the characters don't know, so I am always afraid of tipping anything off. I force myself not to know, and that way the music can be in the same seat as the audience, because you don't want to give anything away subconsciously. I always want to be in the moment."

Visually, the flashbacks have a unique look compared to the island setting, so does that apply to the score as well? "It depends," offers Giacchino. "A lot of flashbacks allow you to develop new themes for the characters which is nice. Every character has their own set of themes, some have more than others. Hurley has three, depending on what he is going through. Every character has their own set of tools to work with, and the flashbacks are always fun

because it allows you to twist and turn them into something different for a storyline. *Lost* is almost like an opera as far as these intersecting character lines and themes."

Damon Lindelof promised season three would be the year of the Others, and musically, those menacing strangers have opened up additional opportunities too. "It meant new, fun material to work with," says Giacchino. "The Others – if you look at the last episode from last year – it was great to integrate a lot of new thematic material and do some music you haven't heard before. It is always those big story arcs that get me excited. You can see stuff happening and get to do something new. It gets your mind going."

From con man to doctor, *Lost's* diverse cast inspires Giacchino, yet it is the cursed lottery winner whom he particularly enjoys scoring. "The nice thing about Hurley is there is a balance of comedy and drama," he explains. "He's a funny guy but you don't necessarily have to write [comedic music] for him. There is a lightness to his music that is unlike a lot of the other characters, which are generally more heavy or full of dread.

With Hurley, you can go back and forth between being light and burdened. What makes him so interesting is that light outlook on life mixed with his completely doomed concerns."

When asked which episode stands out for Giacchino, he has problems narrowing it down to one. "I am going to pull three episodes," he says. "I love when Locke is pounding on the roof of the hatch and he is so frustrated. Another was when Hurley wins the lottery and is handing the food out at the end. Lastly, the one where they are building the raft. I remember watching the scene without any music, with them living on the beach, and pushing the raft out to sea. It was filled with such hope and optimism which is something you don't often get on this show so when it does come, it is a relief. It was the first time I realized these characters are part of my life."

Since *Lost* is in a constant state of flux, its evolving story arcs twisting and turning, one of the challenges has been keeping the music fresh. "Television is hard – every week, you have to do something and you don't want it to feel old or that we are just

## AWARDS MAGNET

During his impressive career, **MICHAEL GIACCHINO** has won a BMI Award, an Annie Award, and been a Grammy nominee. However, it is his *Lost* Emmy Award for Outstanding Music Composition for a Series (Dramatic Score) that truly resonates with him...

"I remember Bruce Broughton won the award right before mine. Bruce has always been a hero to me. He's one of the greatest orchestrators in town today. He's one of the best composers, and he's someone I listened to growing up. So when he won, I was really excited for him. When my category came up and I won, all I kept thinking was, 'I can't believe I just won an award right behind Bruce Broughton!' That was insane. It was strange because this is a situation you hope to be in, and then it didn't end up being about me having this trophy. It was really nice and we have become friends. To me, that was the best part of winning."

"I FELT WE SHOULD HAVE SOMETHING COMPLETELY OPPOSITE OF WHAT YOU WOULD NORMALLY HAVE IN AN ACTION FILM OR JUNGLE SETTING."





Damon, Carlton, and Bryan is they never forget storytelling. If we don't get that right, it means nothing. Working with Brad and J.J, I feel like I am the luckiest guy in town. And *The Incredibles* is such a great movie."

Giacchino is returning to that genre and reuniting with Bird for 2007's *Ratatouille*. "I can tell you it is about a rat who wants to be a chef, and if there is one thing that is not welcome in most kitchens, it is a rat," reveals Giacchino. "You can imagine that is not going to be an easy process for him. It takes place in France and at its core, is understanding that giving and taking are very important things to define in life, and how do you compromise one or the other in obtaining your dream? To me, it's a very different story than what has come out of Pixar [in the past]."


treading through the same thing again," admits Giacchino. "The reality is finding something in each episode and identifying a little area, which could be as subtle as a couple of notes, to try something new with. It can make all the difference in the world, so it is a huge challenge not to fall into the trap of saying 'lets just use that cue again' because it is easy to do that. It is grueling work. There is nothing harder than working in television as far as entertainment goes. I am going on seven years of doing this, and even I am not sure how long I can do it. The one thing that keeps me going and interested is my love for this show and the people working on it."

With the creative weight riding on his shoulders, one would expect Giacchino to suffer a composer's equivalent to writer's block. "No, never," he states. "It is something I don't ever have a problem with. For me, I work best when I know I have a deadline. I'm not the kinda guy that will stay up all night writing. My work day is my work day. I get up, get the kids off to school, and am usually up in my office by 8:30 am, I work until about 5:30pm, and then I am done. If I have to, I will come back for an hour after they go to bed to finish something up. Over the years, I have learned to organize my schedule, so I know how much I can get done. I don't second guess myself. A lot of times you get hung up when you don't trust your instincts, you could easily spend a week writing *Lost* and doing cues. You just have to go with it and not be afraid to make a mistake."

"LOST IS ALMOST LIKE AN OPERA AS FAR AS THESE INTERSECTING CHARACTER LINES AND THEMES."



Besides *Lost*, Giacchino recently scored the Abrams directed *Mission: Impossible III*, but is also well known for scoring the superhero-animated feature, *The Incredibles*. "That was fantastic!" he beams. "Through that I met one of my best friends, Brad Bird. I look up to him in the same way I look up to J.J. These guys are the rare people who actually care about storytelling. It is not just about making a movie with explosions and special effects. All of those things are secondary, and why I love working with J.J.,

*Ratatouille's* trailer showcases the comedic beats, and it appears the score might be Giacchino's most lighthearted to date. "It is," he confirms. "It is probably my most eclectic score. As far as trying to define the sound of the movie, it has been very hard because it is all over the place. It incorporates so many odd elements and tones. You are constantly discovering what this music is. There is never a time when you get a handle on it and can move forward. The music is eclectic, and so is the movie, yet it has this emotional through line that stays the course. You will laugh and you might cry." 



# PEARLS OF WISDOM

Due to the impossible task of broadcasting from the Swan – which is now more like an oversized crumpled tin can – our Quarantine & Analysis zone as you knew it, is no more. However, our Q&A team convinced *Lost* Co-Creator/ Executive Producer **DAMON LINDELOF** to relocate to the Pearl station, and **eight** fan questions await him...



**1. This question is only related to *Lost* in the sense that my fave comic artists, Ben Templesmith and Ash Wood, are both Australian, so... as a comics fan, which artists are currently rocking your world?**

(Steve Jarvis)

Oh, Steve. Ask me a comics question and win my heart. I'm digging Steve McNiven, Jon Cassaday and of course, Leinil Yu who does the amazing art for my Wolverine/Hulk comic (SHAMELESS PLUG!!! SHAMELESS PLUG!!!) if and when I actually finish WRITING it.

**2. Time to put you with the survivors: what special skills would you bring to the group of castaways if you were on the island?**

(Don Paulson)

Well, Don... my special skill is 'hiding.' Yes – I would do a lot of hiding on the island. "Hey! The Others are coming! Where's Damon?" or "Damn! The Smoke Monster threw Eko into a tree and killed him... has anyone seen Damon?"

**3. I am absolutely hooked on the Desmond storyline – genius! I watched the latest video podcast with you and Carlton and I'd like to know what super-powers you would LEAST like to be blessed/cursed with and why?**

(Jake Sing)

Wow. Jake... that is genuinely the greatest question I have ever been asked. A super power I would NOT want is super-speed. Although I love the Flash, his powers would not work for me as I would never have an excuse for being really late for stuff all the time.

**4. Would I win any money if I placed a bet on the monster playing an important role in the last batch of episodes of this season? I hope so.**

*Lost's* weird side elevates it from the bland TV out there!

(Anna Boyd)

Anna. I'm sorry, but you would lose that bet. You WILL see/hear from Old Smokey again before we're done, but it'll be sooner rather than later. In the meantime, we'll do our best to stay weird!

**5. Damon – your answers in this Pearl zone are hilarious! I have one thing to say... more whispers please! They send shivers down my spine, but they are amazing!!**

(Todd Hawkins)

A word of advice. Todd. Turn up the heat in your apartment. I find this to be extremely helpful when it comes to combating spine shivers. In the meantime, I shall gladly provide you with more whispers.

**6. I love the 'Easter Egg' clues you hide in the show (like the number plate on Ana Lucia's squad car adding up to 108). What's been your favorite hidden thing so far?**

(Simon Barr)

The classic is always Hurley on TV in Korea... many episodes before we revealed he had won the lottery. Happy hunting!

**7. This one's quite naughty of me to ask, but I'm going to anyway – any chance we'll see Michael and Walt again at some point? Or at least see a flashback of what happened when Walt was taken?**

(Michael Berry)

Michael, Michael, Michael. You ARE naughty. And only because you are naughty will I tell you this – you haven't seen the last of Michael and Walt.

**8. I'm getting excited as I can feel an Alex and Danielle reunion coming soon – please say this is on the cards?**

(Sally Lloyd)

Your excitement excites me, Sally. And when I get excited? I start thinking about Alex and Danielle's reunion. So draw your own conclusions.

Got a question you want to ask Damon Lindelof?

No problem. We'll be taking him down into this hatch for another interrogation next issue. Email

The Pearl at: [voices@titanemail.com](mailto:voices@titanemail.com)

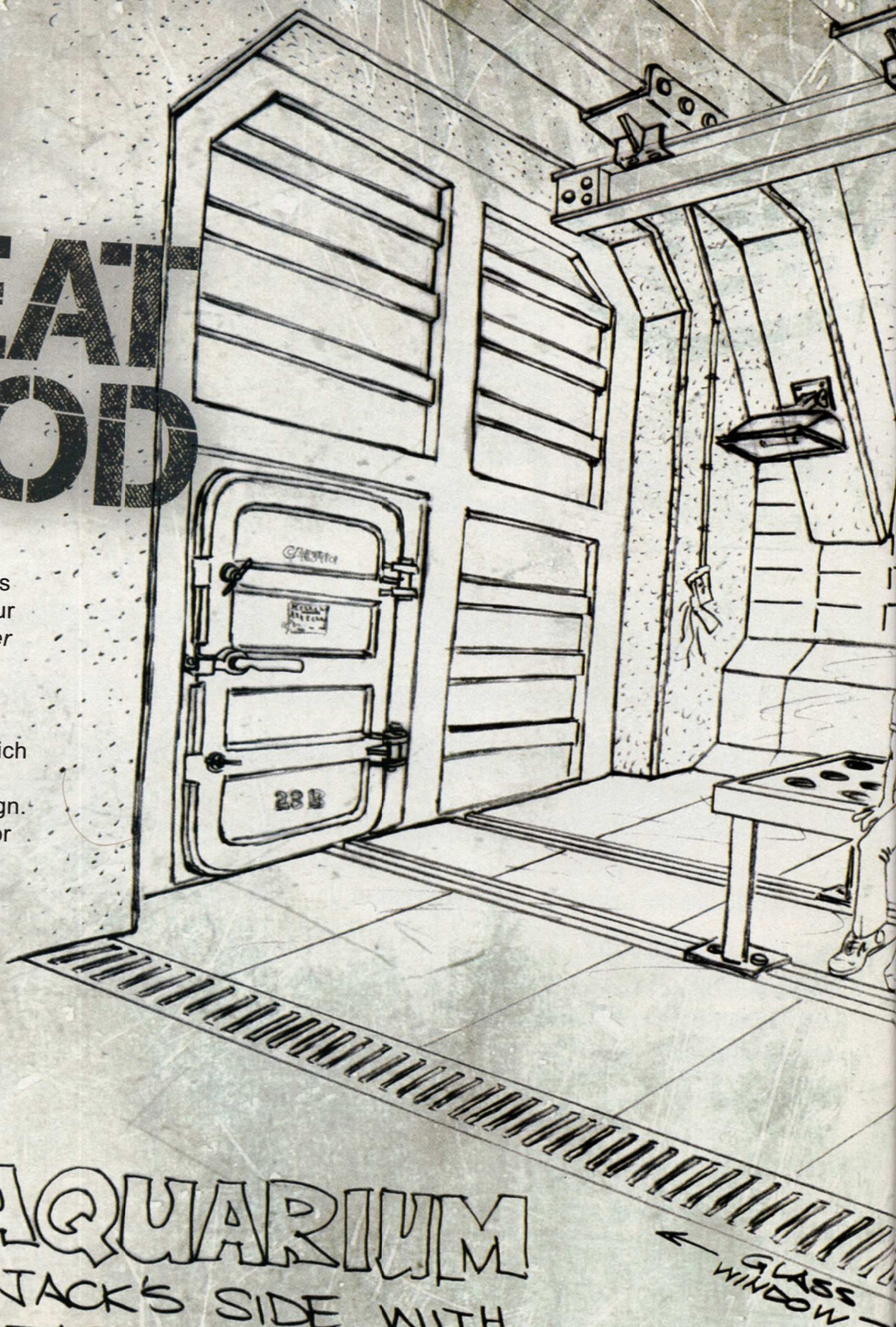






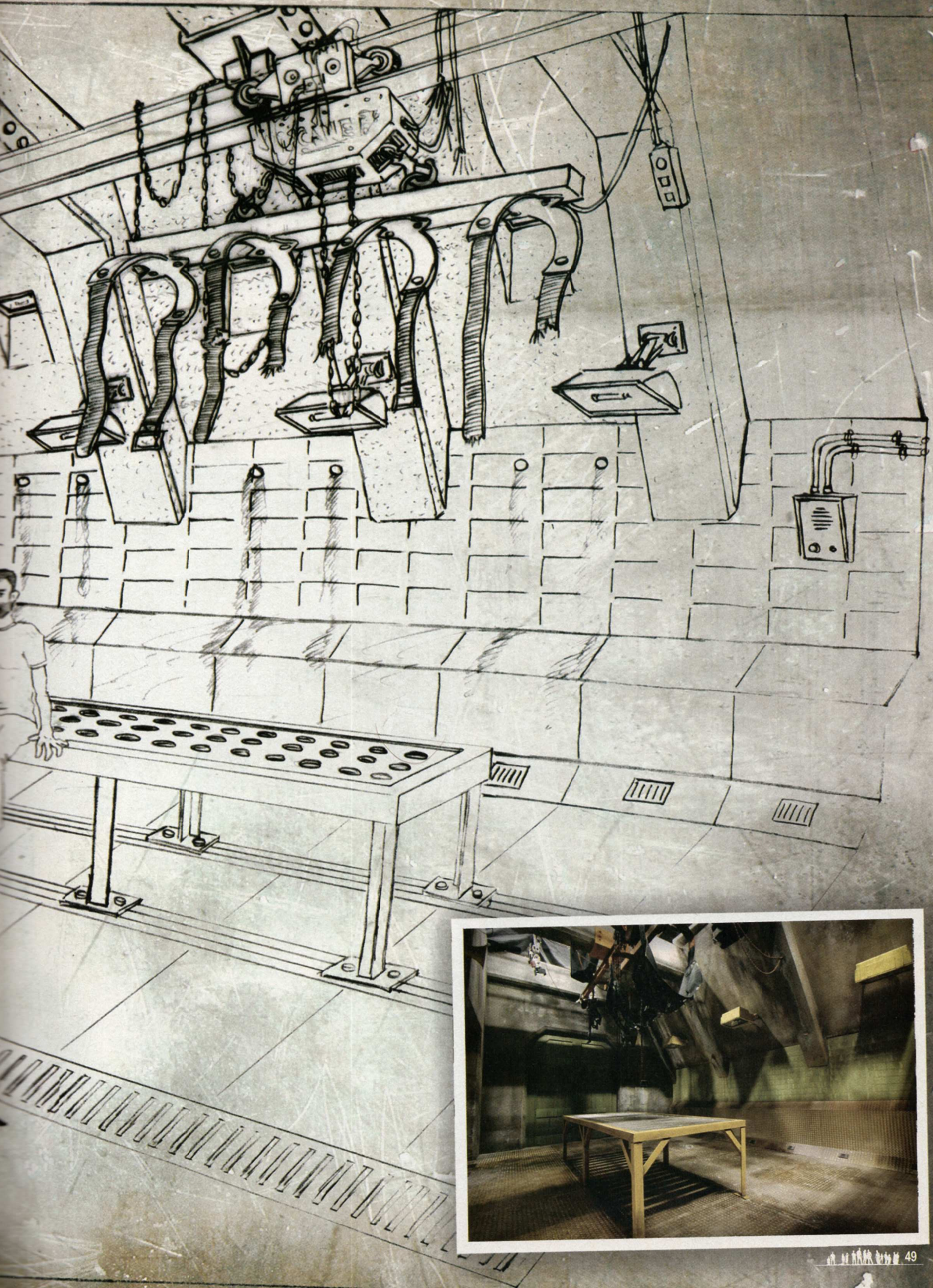
# THE GREAT FLOOD

Our Namaste zone concentrates on Other-related activity, and our eyes are very much on the *other* island for this edition. Firstly, courtesy of *Lost* Production Designer **ZACK GROBLER**, we visit the Hydra's aquarium – which doubled as Jack's prison – with an exclusive look at its set design. Then, it's over to the airlock door for a recreation of the moment tons of seawater descended on Jack...

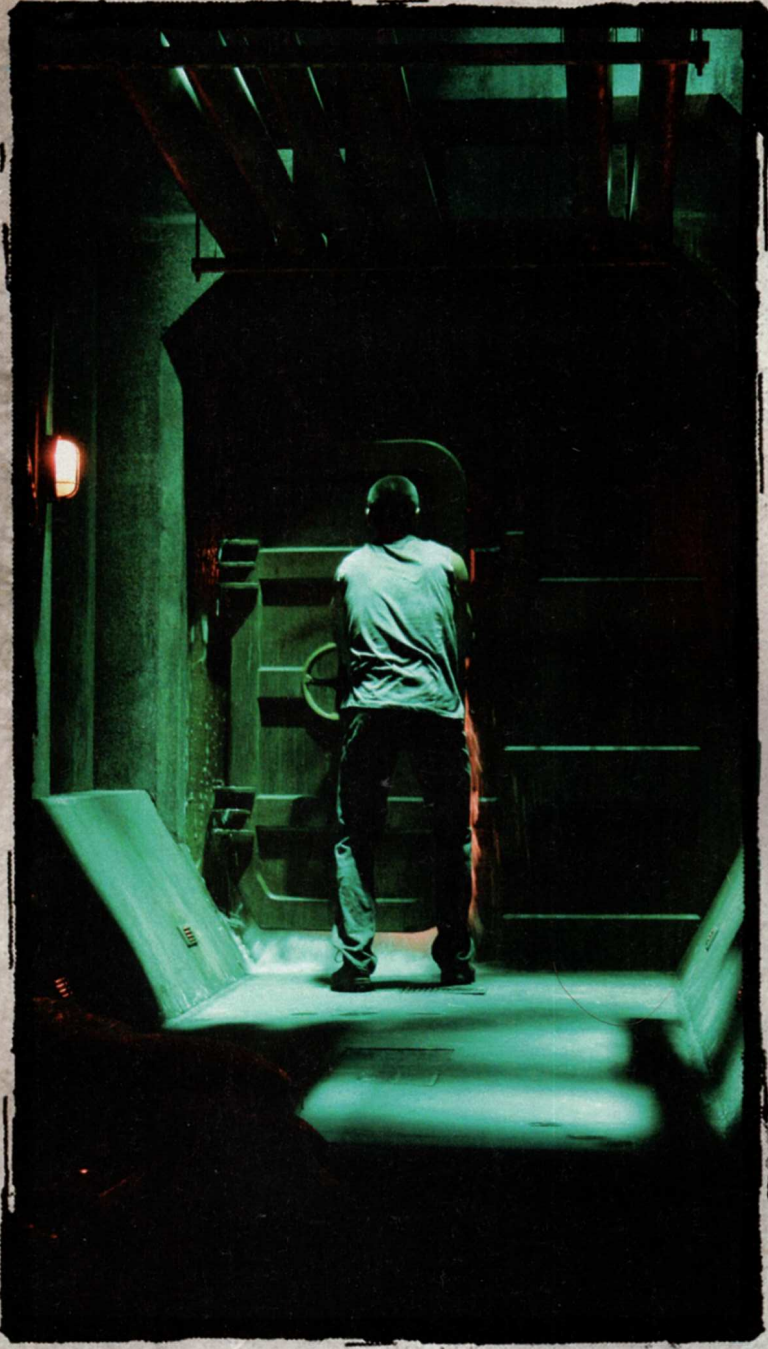
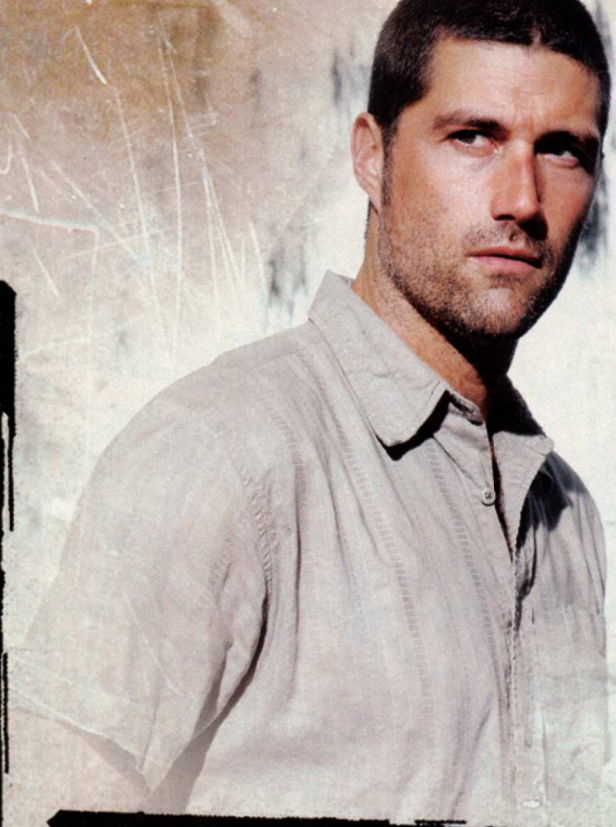


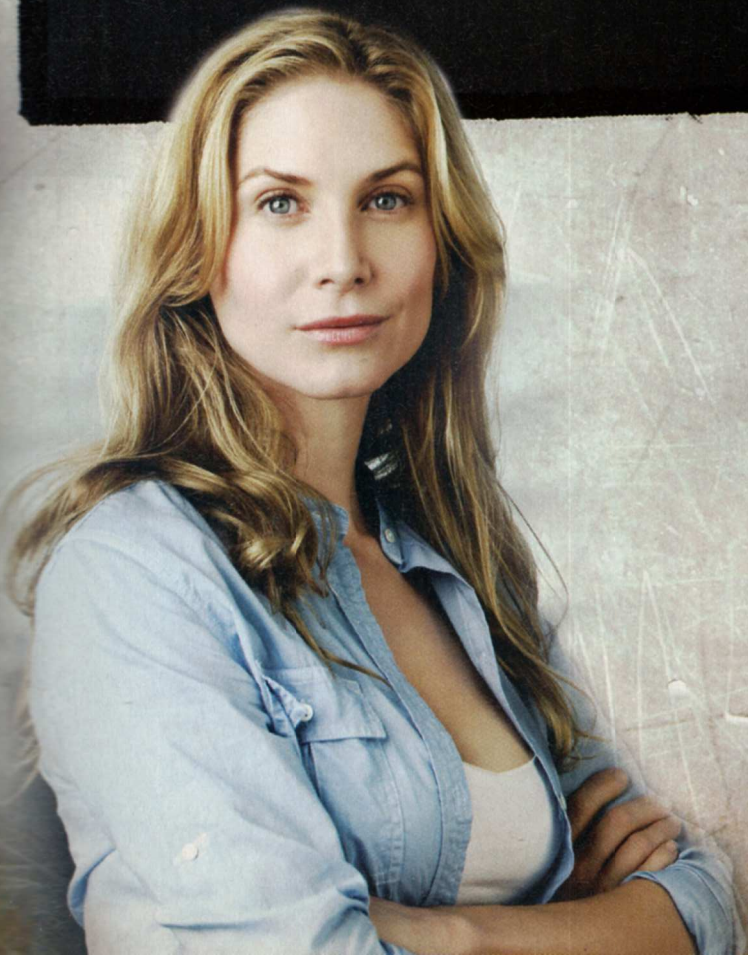
**AQUARIUM**  
 JACK'S SIDE WITH  
 TABLE & HARNESS.

← GLASS WINDOW →









THE OTHERS

# THE 'POST' MAN

He may not deal with FedEx, letters, or beer runs like Roger and his Dharma van (below), but *Lost* Producer **RA'UF GLASGOW** always has to deliver on time in a very different way – in the show's post-production department. We talk to him about his role on the show, whilst taking a behind-the-scenes look at of some recently-aired season three episodes... **Words: Bryan Cairns**



## How did you become involved with *Lost*?

I got involved at the pilot stage. One of the original editors, Mary Jo Markey, knew another editor I had worked with who recommended me for the show. I came in, seemed to get along with everyone, and the rest is history. I've been here ever since.

## How would you describe your duties?

Varied. I spend a lot of time on the mixing stage with sound. My role is to be in charge of the post-production, which is everything after you've finished shooting. Even when I'm not involved with

a specific area creatively – for example in the editorial – the editors, Damon [Lindelof] and Carlton [Cuse], block every single cut. My job then is to make sure they get everything they need to sign the show off.

## Your credits include both film and television. In terms of scope and scale, how does *Lost* compare?

*Lost* doesn't compare to anything I've ever worked on. This is more like a film, because in films, often there are a lot of things changing all the way, up until you air. In television, you usually get things locked and proceed from one stage to the next. *Lost* generally has a lot of last minute things coming in so to me, every week feels like we're finishing a movie, not a television episode.

## *Lost* had such an ambitious pilot. Was it post-production hell?

Yeah, you could say that [laughs]. It was ultimately one of the most challenging things I've ever done. The pilot took a while to shoot, so the amount of time to finish the actual post-production was really compressed. Because we knew there was going to be a very large sound component, we brought on sound designers while we were still editing the show. Usually the process is: you finish the picture, you do what is called 'locking the picture,' and then you move on to sound. Well, this was so ambitious there was no way we could do that. We started visual effects and sound design while we were still shooting, and as things would change, we had to constantly adapt what we were working on. I love the pilot. When I saw part of the early cut, the sequence where they're running in the rain with the 'monster' pursuing them, I remember thinking this is the biggest thing in the world.

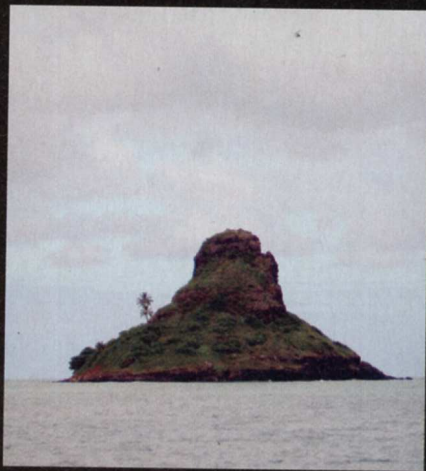
## Do you have a routine for each episode?

Sure. Every time we start an episode, there are lots of routines because ultimately, in post-production, you are working on a number of episodes at the same time. I'm reading the script for episode 18 because we start shooting it next week. I need to look at it to anticipate if there are budgetary things that I need to submit for. Do we need to have stock footage? Do we need to start looking for music? Do we need to start doing

"IN POST-PRODUCTION, YOU ARE WORKING ON A NUMBER OF EPISODES AT THE SAME TIME. I NEED TO ANTICIPATE IF THERE ARE BUDGETARY THINGS... IF SOMEONE IS SINGING A SONG, THAT HAS TO BE CLARIFIED BEFORE WE START SHOOTING THE SHOW."

# THE OTHERS

anything that affects the show in production? For example, if someone is singing a song, that has to be clarified before we start shooting the show. So the first thing is, "Where we are with the next thing we are shooting? Is there anything we need to set up?" Once that's done, you're on to the show you're shooting and making sure there aren't any problems. For example, if they didn't ship the sound or there's a problem with the film negative. Then there are the shows in editorial which have finished shooting but aren't quite ready to turn over for the finishing work. For those, it's making sure the editors' assistants and the executive producers have everything so they can cut the best show possible. Finally, when we get to the stage where we have received network notes and locked picture, what are we going to do for this particular episode? We have spotting session with music and sound. That's the road map we use on the mixing stage too. On the other side, we are also doing color timing, which is where we take the raw dailies that have been assembled into a new master, and then do shot-by-shot color correction. One of the big challenges shooting in Hawaii is that the weather usually changes hour by hour.



## ISLAND LIFE

### RA'UF GLASGOW talks about visiting Hawaii...

"I've been a bunch of times. Generally when I go, it's for ADR [Automatic Dialogue Replacement] when we have to loop the actors to replace any dialogue problems. I went over a lot on season one and the beginning of season two, but I don't really have to go right now which is good for me. As glamorous as it sounds to fly over to Hawaii, it ends up with me working in a dark room. The cast is lovely though so it makes it a lot easier."

### On a movie, a director is very hands-on in post-production. How about in television?

Well, in television, first the editor puts the show together. The director comes into the editing room, although in the case of a couple of our directors who are part of our producing staff, like Jack Bender and Stephen Williams, they actually work on a tele-conferencing system we have set up in Hawaii to the two editorial suites in LA. They can look at what the editors are looking at and hearing at the same time. We do whatever we can to let the directors get the best take on it. The two obviously always stay in Hawaii but guest directors who are not producers come into the offices [in LA] in our suites with our editors. Four days is what they are supposed to get for their cut, unless there is a super compressed schedule. After they give us their take, the executive producers come in and do the final shaping or editing.

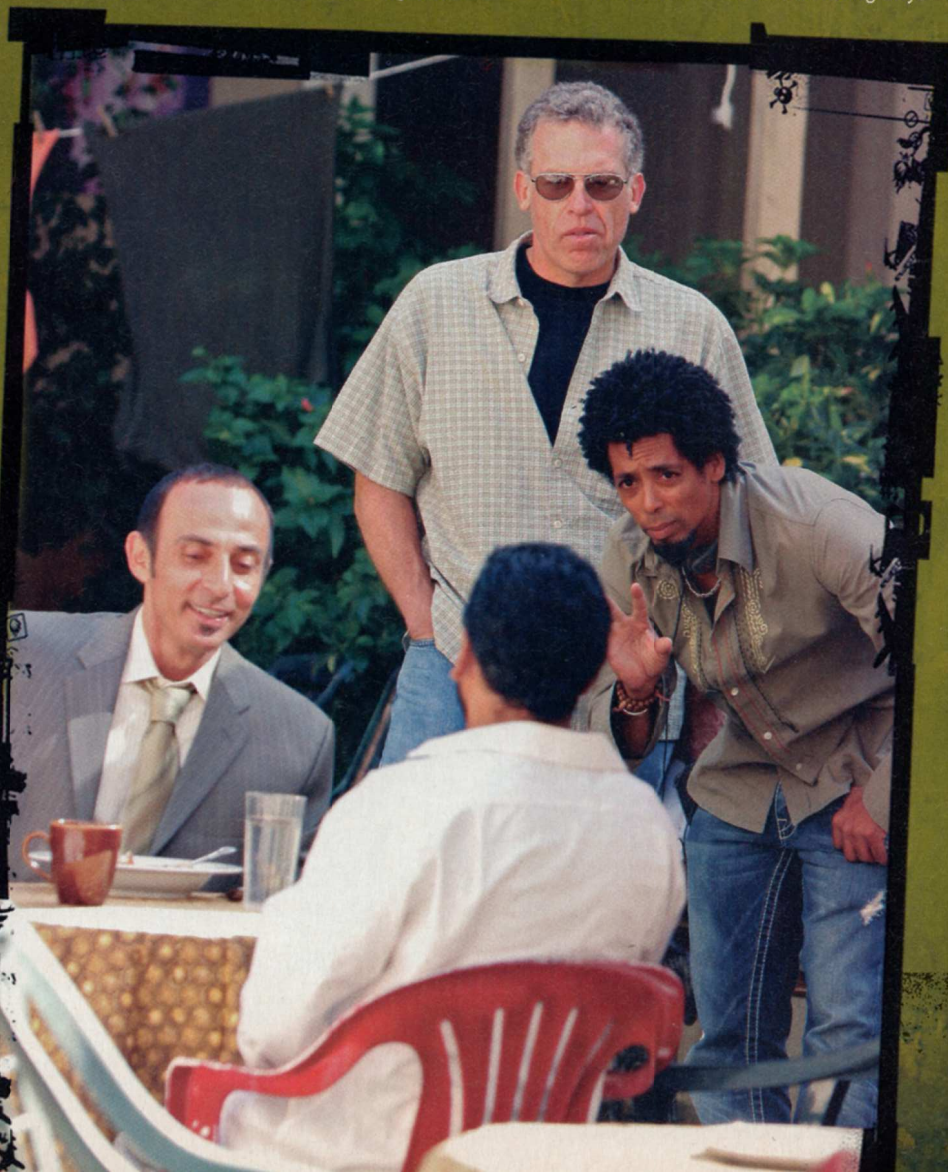
### Is it difficult cutting back and forth between present day island and the flashbacks?

When we started the show, it wasn't very much of a challenge because we started shooting at the

same time. Now, because it's 2007 and on the island, it's still 2004, we've gotten into issues like we can't use any music past 2004 for flashbacks. It is starting to catch up. Current events have happened since but their world has stopped. A lot of times it's the usual things when you're flashbacking. In an episode we recently aired, Desmond's flashback, it was around 1995. In one of the scenes, Desmond wakes up in pain, looks over, and one of the boxes says CD/DVD. Well, DVDs weren't around back then, so we used a visual effect to get rid of that.

### What kind of timeline do you have for post-production?

That really depends where we are in the season. At the beginning, we have a lot more time to get the episodes completed than later in the season or when we're getting to crunch period when we've run out of time. It takes a lot longer to shoot the episodes than the seven-day week. The minimal it takes is 10 shooting days.





You can see pretty quickly you start losing a lot of ground. It varies wildly. For example, when we get down to the two-hour finale this season, we'll probably finish shooting the episode around May 9, it takes two days for us to get all the dailies in. We'll be on the air two weeks later, so it can be phenomenally quick. In the last two-hour finale, we ended up mixing 36 hours straight just to finish in time to make the broadcast.

**That sounds brutal...**

It is. We love the show and we want it to be the best it can be. So you can go, "Well, this is what it takes." And I keep signing on, so apparently I'm a glutton for punishment [laughs].

**In post-production, you have so many balls in the air, from editing to sound to visual effects. Does one area tend to require more time than the others?**

That's a good question. It can depend episode by episode. It's like anything else. Whenever you do something new to the show, that's the difficult thing in the beginning. That is, if you are creating a new sound environment that you've never been to. For example, when we first went to the hatch in season two or when we went to the Others' camp this season, those were new sound environments for us. That all had to be created by scratch, so in those

"I FELT THE DESMOND EPISODE REALLY TOOK US IN A DIFFERENT DIRECTION BUT AT THE SAME TIME, IT HAD BEAUTIFUL WRITING THAT WAS ABOUT PEOPLE, HOW WE DEAL WITH LOVE, OUR MISTAKES, AND IF WE COULD DO OUR LIVES OVER, WOULD WE?"

situations, it takes longer to get it right. It's a little bit of trial and error.

**Besides the pilot, is there an episode that really stands out for you?**

Wow. I have a lot of favorite episodes. This season my favorite is the Desmond episode [*Flashes Before Your Eyes*]. Why I am such a fan of *Lost* is it takes you to a place that reminds me a lot of *The Twilight Zone*. It reminds you, not necessarily of science fiction, but a reality that isn't quite what we have. Underlying all that is a good story, a good drama. I felt the Desmond episode really took us in a different direction but at the same time, it had beautiful writing that was about people, how we deal with love, our mistakes, and if we could do our lives over, would we? It was just some interesting thought provoking ideas. And it had a great ending that made you go, "Okay, now what?"

**What has you jazzed about upcoming episodes?**

For me, the advantage and disadvantage of working on *Lost* and being a fan is I don't get to watch the show the way everyone else does. My daughter says to me, "Don't you wish you could be me sometimes and just watch the show?" Sometimes I do, but I get that experience from reading the scripts. And the one we are mixing right now, Locke's back story, when you watch the same scenes over and over like we do on the mix stage, if I still say, "That is so great! I love this scene!" Those are the great ones. The stories are what keep me jazzed – where they are going to go? What does that mean now? Even when I think I know where it's going, it veers off into another direction. ▲

# FROM CAGE

## MONITOR THE SITUATION

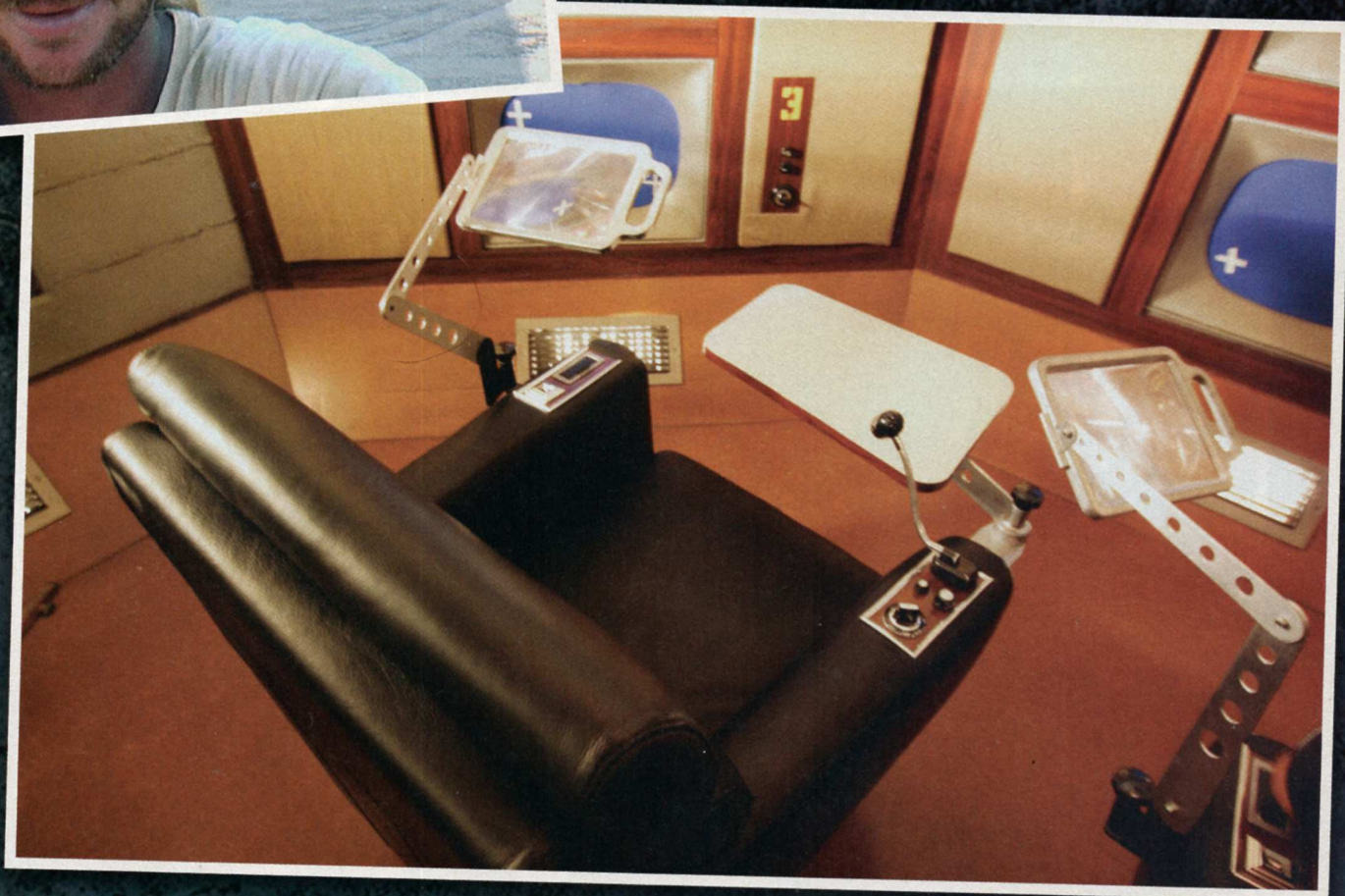
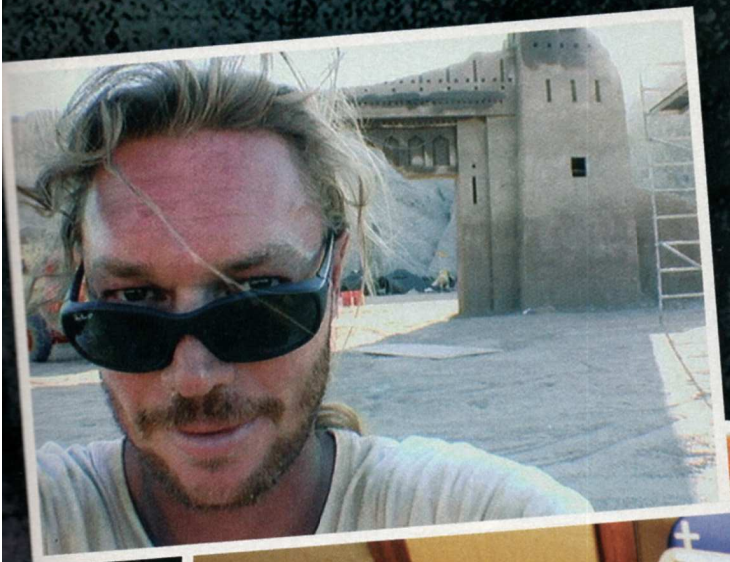


# TO SCREEN

LOST

Not one, not two, but *three* places for you to visit in Beyond the Hatch this issue. *Lost* Production Designer **ZACK GROBLER** (left) invites you to the cages, the Hydra's operating room, and the Pearl's viewing area...

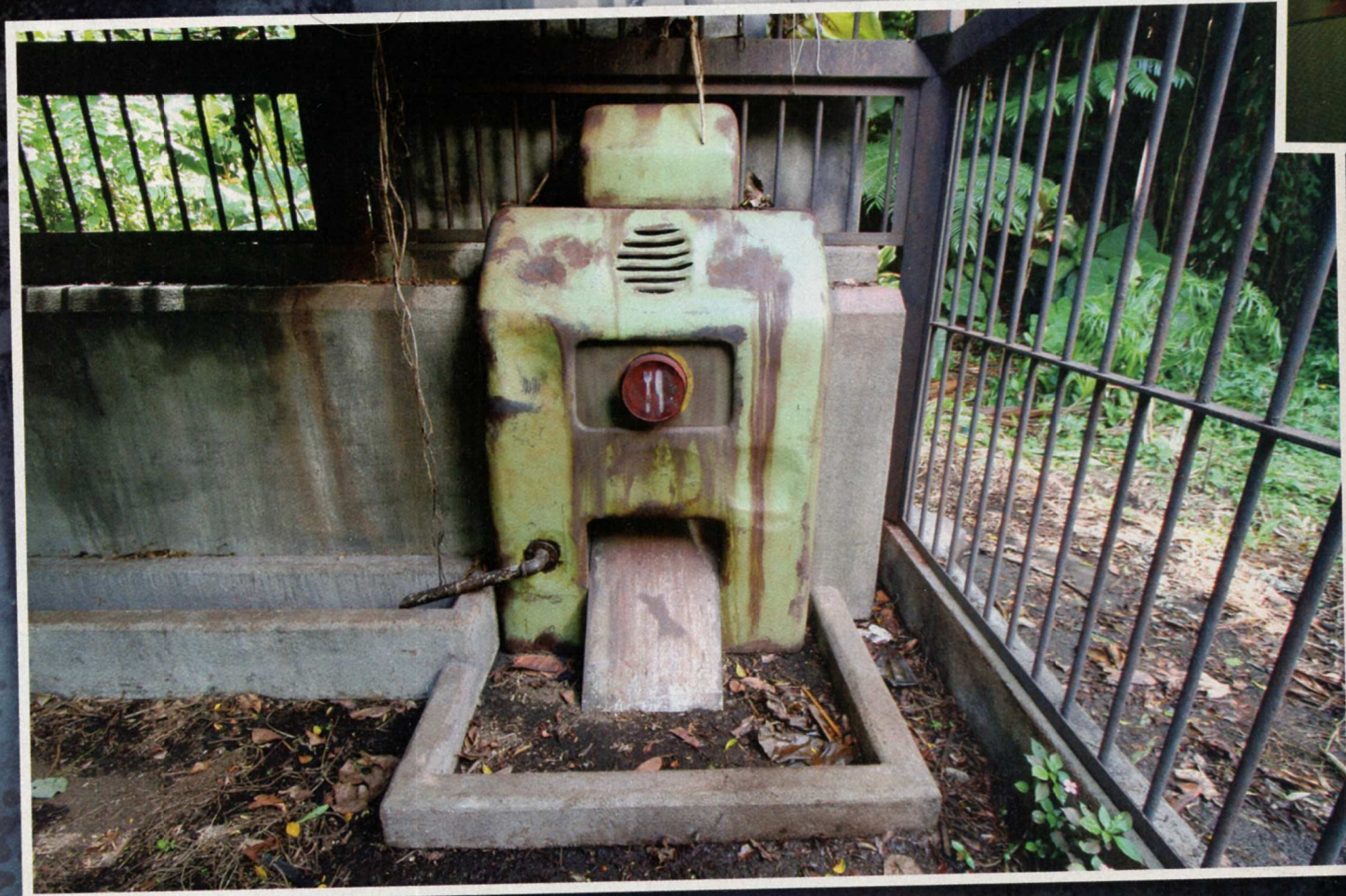
Compiled by Paul Terry





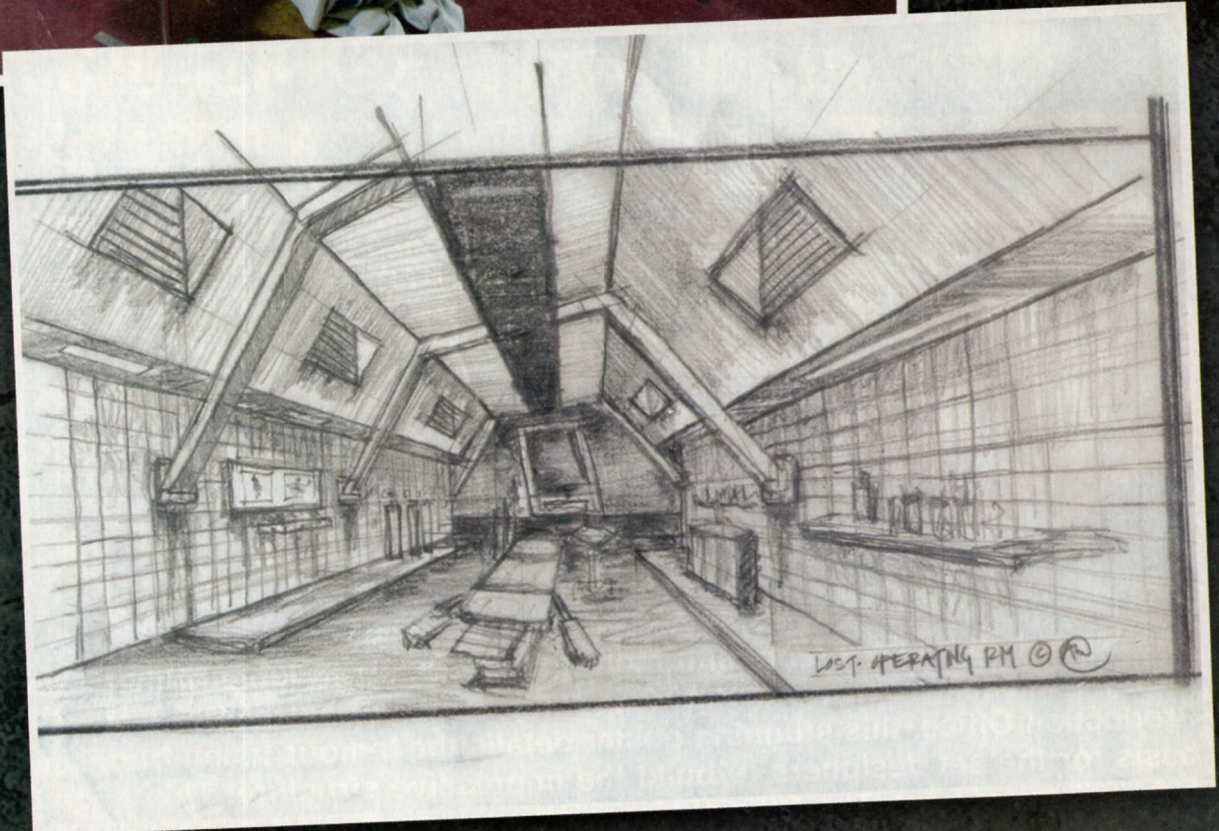


# PRISON BREAK

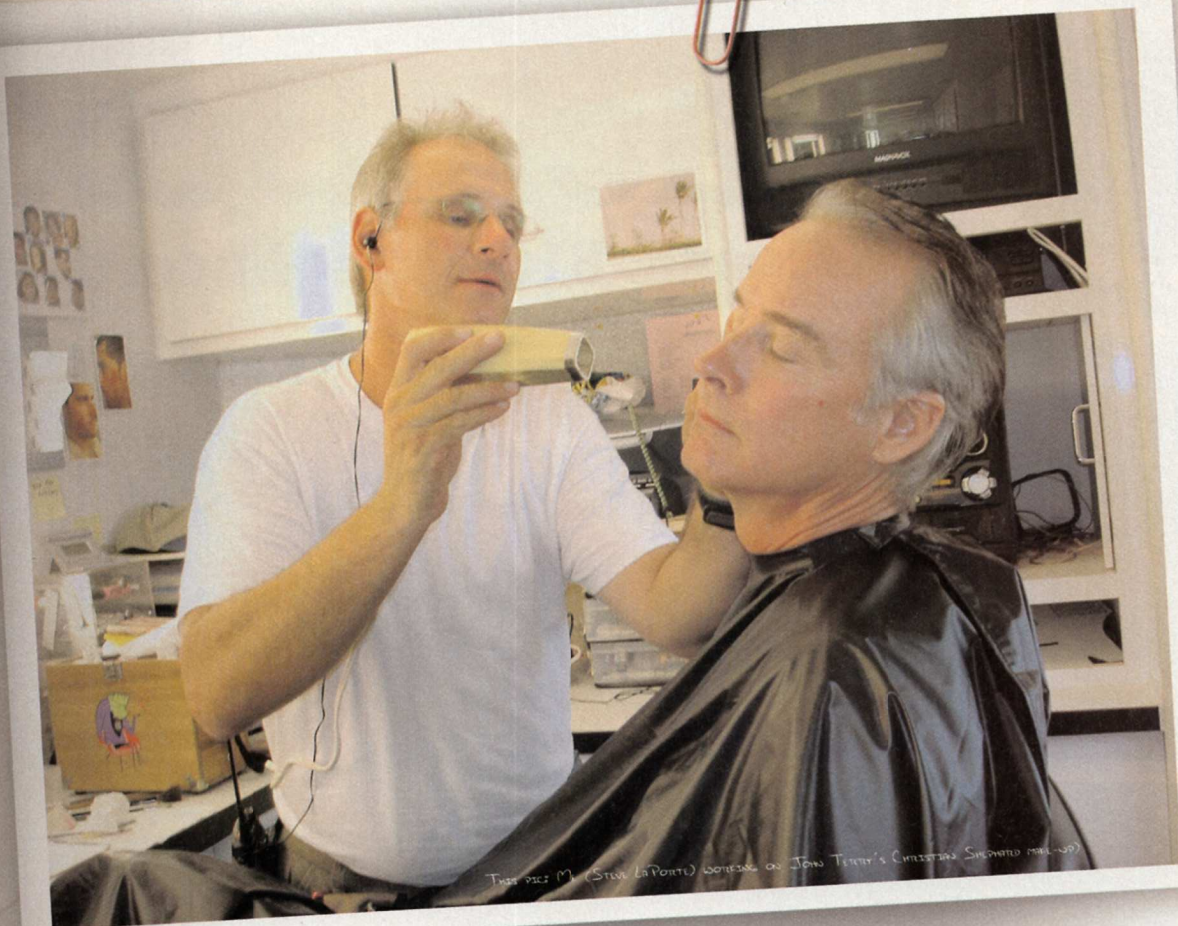


# STITCHES IN TIME

LOST







THIS WAS ME (STEVE LAPORTE) WORKING ON JOHN TERRY'S CHRISTMAS SPECIAL (1981-82)

## Dear Diary

MAKE-UP DEPARTMENT SUPERVISOR STEVE LAPORTE  
RECALLS HIS MOVE TO HAWAII...

"WE'VE MADE A LOT OF ROOTS HERE AND WE'VE  
MADE A LOT OF GOOD LIFELONG FRIENDS..."

"WHEN I TOOK THE JOB, MY KIDS WERE OUT OF THE HOUSE SO  
MY WIFE CAME WITH ME [TO HAWAII]. MY DAUGHTER WILL EVEN GO  
TO MY MAKE-UP LAB [IN LA] AND SEND THINGS TO ME. WE'VE MADE  
A LOT OF ROOTS HERE AND WE'VE MADE A LOT OF GOOD LIFELONG  
FRIENDS. I REALLY ENJOY WORKING HERE AND HAVING WORKED  
HERE BEFORE, I ALWAYS ENJOY COMING BACK. SOMETIMES I CAN  
GET A LITTLE DOWN ABOUT HOW CRAZY THE BUSINESS IS AND HOW  
BURNED OUT I CAN GET. BUT THIS IS A BUSINESS MOST PEOPLE  
WOULD GIVE THEIR RIGHT HAND TO BE IN SO YOU CAN TAKE IT  
FOR GRANTED AT TIMES. SOMETIMES YOU COME HOME AND HATE IT  
AT THE END OF THE DAY, BUT BY TOMORROW YOU ARE FINE."

(SPECIAL THANKS TO STEVE LAPORTE WHO WAS SPEAKING WITH TARA DELULLO)





Arzt continues to shoo Jack away as he takes out his Swiss Army knife, pulling out the screwdriver as he squats over the crate.

DR. ARZT (CONT'D)  
You know what happens to dynamite in ninety plus degree heat? It sweats nitroglycerin.

Arzt takes in the looks from the others as he pries the screws locking the crate. He carefully lifts the crate lid -- the others move as if to get a closer look --

DR. ARZT (CONT'D)  
Did I tell you to come closer?

OK... everybody stays put, as Arzt pulls out a stick to show the droplets of nitro collected outside the shaft --

DR. ARZT (CONT'D)  
Dynamite is nitro stabilized with clay. Nitro? Most unstable explosive known to man...  
(to Kate)  
Take your shirt off.



Kate looks at him -- What ???

DR. ARZT (CONT'D)  
Now, Princess -- I need it to wrap the dynamite...

Kate takes off her overshirt, tosses it over to Arzt as he backs away toward a rainwater puddle several meters across the clearing -- ranting all the way --



DR. ARZT (CONT'D)  
You hear about the guy who invented nitroglycerin? No? That's because he blew his frigging face off. His lab assistant came in, saw his mentor had detonated, then said "Huh -- I guess it works."

As he speaks, Arzt douses one of the shirts in the puddle --

DR. ARZT (CONT'D)  
I brought some extra shirts --  
First thing we do is wet them down -- Stabilize the sticks. Next, we're only going to bring as many as we need. Nitro is extremely temperamental, so you --

And Dr. Arzt EXPLODES.

Hurley, Jack, Kate and Locke drop to the ground -- holding their heads as a rain of human meat comes down!



And then silence. Birds flapping away. Trees rustling. Jack looks up -- followed by the others -- as the smoke clears on the crater that was once Dr. Arzt...

Dude.  
HURLEY

CUT TO BLACK:

END OF TEASER

